

**O 'ZBEKISTON RESPUBLIKASI MAKTABGACHA VA  
MAKTAB TA'LIMI VAZIRLIGI HUZURIDAGI  
IXTISOSLASHTIRILGAN TA'LIM MUASSALARI  
AGENTLIGI**

**IS'HOQXON IBRAT NOMIDAGI NAMANGAN DAVLAT  
CHET TILLARI INSTITUTI TURIZM VA TARJIMA  
KAFEDRASI**

**JAHON ADABIYOTI**

**FANIDAN**

**O'QUV – USLUBIY MAJMUA**



**NAMANGAN 2025**

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**TURIZM VA TARJIMA KAFEDRASI  
XOLIQOV ZOVIDJON OLIMJONOVICH  
“JAHON ADABIYOTI”**

**FANIDAN  
O‘QUV – USLUBIY MAJMUA**

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Ushbu o'quv uslubiy majmua O'zbekiston Respublikasi Maktabgacha va maktab ta'limi vazirligi huzuridagi ixtisoslashtirilgan ta'lim muassalari agentligi 2025 yil "\_\_\_" \_\_\_\_\_dagi "1"-sonli buyrug'i bilan tasdiqlangan fan dasturi asosida ishlab chiqilgan.

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Fanning o'quv uslubiy majmuasi kafedraning 2025 yil "27" "08" \_\_\_\_\_dagi "1"-sonli yig'ilish muxokamasidan o'tkazilgan va fakultet kengashida ko'rib chiqish uchun tavsiya etildi.

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## MUNDARIJA

<b>№</b>	<b>MAVZULAR NOMI</b>	<b>SAHIFALAR</b>
<b>1</b>	<b>O'QUV MATERILLAR</b>	
	Asosiy matn	
	Topshiriqlar variantlari	
	Masala va misollar	
	Keyslar to'plami	
<b>2</b>	<b>MUSTAQIL TA'LIM MASHG'ULOTLARI</b>	
<b>3</b>	<b>GLOSSARY</b>	
<b>4</b>	<b>ILOVALAR</b>	
	Fan dasturi	
	Ishchi fan dastur	
	Testlar	
	Tarqatma materiallar	
	Baholash mezonlarini qo'llash bo'yicha uslubiy ko'rsatmalar	

## UNIT 1 THE ANTIQUE LITERATURE

“Antique literature” refers to works created in antiquity, a broad period extending up to the 6th century CE. This body of literature encompasses religious texts, epic poetry, myths, and historical accounts, preserved on a variety of media including clay tablets, papyri, and stone. Notable examples include Sumerian epics like the *Epic of Gilgamesh*, Greek classics such as Homer's *Iliad*, and later developments in Late Antiquity, which saw the growth of Christian literature within classical genres.

Late antique literature, on the other hand, emerged during the period of Late Antiquity, roughly spanning the 3rd to 7th centuries CE. It was produced in a diverse array of languages, including Greek, Latin, Coptic, Syriac, Armenian, Georgian, Pahlavi, and Arabic. Contrary to earlier twentieth-century views that regarded this era as one of decline, literature in Late Antiquity was remarkably productive and innovative. It gave rise to new genres, textual forms, and reading practices. A key factor in this literary transformation was the political and cultural rise of Christianity, which reshaped traditional classical genres and integrated them with scriptural texts and liturgical works. So, the end of Late antiquity underwent the last major representatives of Greek and Latin poetry, during poetry in other languages (e.g., Syriac poetry) broke out to flourish<sup>1</sup>.

### Ancient Greek literature

Ancient Greek literature is the literature written in the Ancient Greek language from the earliest writing through to the time of the Byzantine Empire. The earliest surviving pieces of ancient Greek literature, dating from the early Archaic period, consist of the two epic poems the *Iliad* and the *Odyssey*, which are set in an idealized archaic past now known to have some relation to Mycenaean times. These two epics, along with the Homeric Hymns and the two Hesiodic poems, the *Theogony* and *Works and Days*,

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<sup>1</sup> McGill & Watts 2018.

constituted the primary pillars of Greek literary heritage that carried over into the Classical, Hellenistic, and Roman periods.



*A Greek manuscript of the beginning of Hesiod's Works and Days.*

The early development of Greek poetry was profoundly shaped by the lyric poets Sappho, Alcaeus, and Pindar, whose works were highly influential in defining the style, themes, and expressive possibilities of Greek lyric verse. These poets explored personal emotion, political commentary, and social themes through highly structured and musically accompanied compositions, laying the foundation for later poetic innovation.

In the realm of tragedy, Aeschylus stands as the earliest Greek playwright whose works have survived in complete form. His plays established many of the conventions of Greek tragedy, including the use of the chorus and complex moral and religious themes. Following him, Sophocles achieved enduring fame for his Oedipus-centered tragedies, particularly *Oedipus the King* and *Antigone*, which explore fate, personal responsibility, and the tension between individual will and divine law. Euripides, another prominent tragic playwright, is notable for his tendency to challenge traditional tragic norms, often emphasizing psychological depth and social critique, and for giving voice to characters who were marginalized in earlier dramas.

In the field of comedy, Aristophanes represents the high point of Old Comedy, a genre characterized by political satire, fantastical plots, and sharp social commentary. Several generations later, Menander emerged as a leading figure in New Comedy, which

moved away from overt political themes and focused more on everyday domestic situations, character-driven plots, and the subtleties of human relationships. His works significantly influenced the later Roman comedic tradition.

Greek historiography also saw remarkable contributions from Herodotus of Halicarnassus and Thucydides, both living in the fifth century BC. Herodotus, often called the “Father of History,” recorded the events of the Greco-Persian Wars and explored the customs, geography, and traditions of different peoples. Thucydides, in contrast, wrote a meticulous account of the Peloponnesian War, emphasizing accuracy, causation, and political and military analysis. Both historians sought to preserve an understanding of past events for future generations, although their methods and approaches differed significantly.

Philosophy in ancient Greece was dominated by figures such as Plato and Aristotle. Plato composed dialogues that often featured his teacher Socrates as a central figure and explored a wide array of philosophical topics, including ethics, politics, metaphysics, and epistemology. Aristotle, Plato’s most famous student, wrote extensive treatises covering subjects from logic, biology, and physics to politics and ethics, producing works that would become cornerstones of both Western and Islamic intellectual traditions for centuries.

Later Greek writers continued to make important contributions across various fields. Apollonius of Rhodes, for instance, authored *The Argonautica*, an epic poem recounting the adventures of Jason and the Argonauts. Archimedes advanced mathematics and engineering with his groundbreaking treatises, while Plutarch wrote biographies and essays that explored moral and philosophical lessons drawn from historical figures. By the second century AD, Lucian of Samosata produced satirical works that critiqued contemporary society, mythology, and philosophy, demonstrating the enduring versatility of Greek literary traditions.

The influence of ancient Greek literature extended far beyond its own era, shaping later Greek literary developments and profoundly impacting Roman authors who often drew on Greek themes, styles, and narratives. From the Renaissance onward, European writers such as Dante Alighieri, William Shakespeare, John Milton, and James Joyce found inspiration in classical Greek motifs, narratives, and literary techniques, adapting and reinterpreting them in their own works. In this way, the legacy of Greek literature has persisted as a foundational pillar of Western literary culture, its ideas and artistic achievements continuing to resonate through the centuries.

Essential later writers contained Apollonius of Rhodes who wrote *The Argonautica*, an epic poem about the voyage of the Argonauts; Archimedes, who wrote groundbreaking mathematical treatises; and Plutarch, who wrote mainly biographies and essays. The second-century AD writer Lucian of Samosata was a Greek, who wrote primarily works of satire<sup>2</sup>. Ancient Greek literature has had a profound impact on later Greek literature and also western literature at large. In particular, many ancient Roman authors drew inspiration from their Greek predecessors. Ever since the Renaissance, European authors in general, including Dante Alighieri, William Shakespeare, John Milton, and James Joyce, have all drawn heavily on classical themes and motifs.

### **Early writings**

The earliest Greek writings come from the Mycenaean period and were recorded in the Linear B script on clay tablets. These texts mainly consist of practical records related to trade, such as lists, inventories, and receipts, with no surviving examples of literature. According to Michael Ventris and John Chadwick, who first deciphered Linear B, literary works likely existed in Mycenaean Greece, but they were either never written

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## UNIT 2 MYTHOLOGY AND FICTION

**Mythology** (also referred to as a **mythos**<sup>3</sup>) is the term often used by fans of a particular book, television, or film series to depict a fiction franchise's overarching plot and often mysterious backstory. Daniel Peretti argues that mythology “is often used emically to refer to back story”<sup>4</sup>. The term was pioneered by the American science fiction series *The X-Files*, which first aired in 1993. With this being said, many other forms of media have some sort of mythology, and the term is often applied in regards to *Buffy the Vampire Slayer*, *Lost*, and the Batman and Superman comics, among others<sup>5</sup>.

Some fictional franchises include what could be called a “mythology” within their fictional universe—a structured set of myths created by the author. A notable and early example of this is J. R. R. Tolkien’s legendarium, his Middle-earth saga, which contains written myths and epic poems, some composed in fictional languages like Elvish. While some writers may use the term “myth” loosely or incorrectly, encyclopedia articles require precision and careful distinction between related concepts. Writers of fiction are fully aware that their works are imaginative creations, not claims of historical fact. Likewise, readers generally understand that fiction is not real, although they enjoy it for entertainment, inspiration, or insight. By contrast, myths typically have uncertain origins and anonymous authorship, often evolving over long periods. Many myths were sincerely believed to be true by those who preserved or shared them.

No rational person considers the works of Shakespeare, Mary Shelley, Charles Dickens, Ernest Hemingway, Agatha Christie, or Robert A. Heinlein to be factual. Yet, many people may regard cultural or religious myths as true, even when historical

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<sup>3</sup> Delasara, Jan (2000). PopLit, PopCult and The X-Files: A Critical Exploration. McFarland. p. 39.

<sup>4</sup> Peretti, Daniel (2009). The Modern Prometheus: The Persistence of an Ancient Myth in the Modern World, 1950 to 2007. Indiana University. p. 13.

<sup>5</sup> Sepinwall, Alan (2013). The Revolution Was Televised. Simon & Schuster. p. 15.

evidence is lacking. Labeling myths as “fiction” could imply that ancient authors intentionally created false stories for amusement. In reality, these authors may have genuinely believed in the truth of their accounts—or their motives may have been more complex, making it difficult to determine whether certain myths were intended as deliberate fictions.

## **MYTH**

A myth is a story that has gained a sense of authenticity through repeated retelling over time. Its creators may have considered it true, or it might even have been true, but this can no longer be verified. For instance, the article on Jesus—who might be seen by some as a candidate for being called a “myth” or “fiction”—avoids using either term, except when discussing the Christ Myth Theory.

There are cases where calling a story a myth might seem obvious, but would be inaccurate. Take Jesus as an example. A skeptical reader might dismiss accounts of his miracles as mere myth, yet historians largely agree that Jesus existed. The article treats him as a historical figure while acknowledging the Christ Myth Theory. To navigate the question of historicity, it divides into two main sections: the narrative of Jesus according to the Gospels, and the perspective of modern historians. Rather than declaring the Gospels fictional, the historical section questions their reliability.

Not all Biblical stories are treated the same way. While Jesus’s story is not usually labeled a myth, tales like Noah’s Ark have less clear factual grounding. The Ark itself may not have existed, though its author likely believed it did. This story forms part of the creation myths of major religions and some smaller ones, and may include elements of real events. Writing fiction does not necessarily mean the author intended to invent a falsehood. The original intent of the Ark’s author may now be unknowable. It is the cultural context of the Ark story that classifies it as a myth rather than mere fiction.

## **The uncertainty of historicity**

A key characteristic of myths is that their truth or falsehood can no longer be definitively established. Although humans have maintained records for roughly the past five thousand years, much of history has been lost over time. Additionally, many historical events were either not documented or were recorded with bias. However, this does not mean that all exaggerated historical accounts should be considered myths. Historians—and even editors on platforms like Wikipedia—work to distinguish fact from exaggeration. For instance, consider the Gallic Wars, fought between 58 and 50 BC by Julius Caesar. The only surviving written account comes from Caesar himself, who naturally portrayed his achievements as far greater than they actually were. Subsequent sources sometimes amplified these claims further, suggesting that Caesar killed millions while suffering no casualties. Modern historians, however, can critically evaluate these claims. While Caesar did inflate his deeds to almost mythic levels, the wars themselves unquestionably took place, as confirmed by archaeological evidence. Therefore, the historical issue lies in the scale of Caesar's accomplishments, not their occurrence. This can be addressed through careful analysis of secondary sources, which provide discussion on the limitations of the primary account. In summary, historical exaggeration does not equate to myth; while it may make events or figures seem larger than life, diligent historical research can usually clarify the truth. That is not to say all things that cannot be demonstrated to be true or false are myths. Much of the conspiracy theory exists in this realm, but a conspiracy theory must never be labeled as a myth. While labeling them fictional would be equally in error (you don't call him dumb as a rock because that insults the rock.) They should be labeled as they are: conspiracy theories.

## **UNIT 3 ANCIENT EASTERN LITERATURE**

Ancient Eastern literature refers to some of the earliest written works produced across Asia, encompassing diverse genres such as epics, wisdom writings, hymns, and mythological narratives from regions like Mesopotamia, Egypt, and India. These texts—including the Epic of Gilgamesh, The Eloquent Peasant, and the Indian Vedas, Ramayana, and Mahabharata—largely date from before the 6th century CE. They offer valuable insight into the cultural traditions, religious beliefs, and everyday experiences of early civilizations. Notable examples, such as the Akkadian Epic of Gilgamesh, the Indian Vedas, and ancient Egyptian writings, reveal unique perspectives on social values and belief systems. Ancient literature<sup>6</sup> comprises religious and scientific documents, tales, poetry and plays, royal edicts and declarations, and other forms of writing that were recorded on a variety of media, including stone, clay tablets, papyri, palm leaves, and metal. Before the spread of writing, oral literature did not always survive well, however, some texts and fragments have persisted. An unknown number of written works have not survived the ravages of time and are therefore lost.

### **Sumerian literature**

Sumerian literature composes the initial common corpus of recorded literature, encompassing the religious recorded writings and other traditional stories refrained by the Sumerian civilization and largely kept by the later Akkadian and Babylonian empires. These records were written in the Sumerian language in the 3rd and 2nd millennia BC while it was the Middle Bronze Age. The Sumerians discovered one of the initial writing systems, enhancing Sumerian cuneiform writing out of earlier proto-writing systems by approximately the 30th century BC. The Sumerian language stood in official and literary use in the Akkadian and Babylonian empires, even after the

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spoken language vanished among the population; the rate of literacy was widespread and the Sumerian texts that students copied heavily influenced later Babylonian literature. The intrinsic genres of Sumerian literature encompassed literary menus, narrative/mythological compositions, historical compositions, letters and legal documents, disputation poems, proverbs, and other texts which do not relate to these prior classifications.

### **Poetry**

Most Sumerian literature is written in left-justified lines, and could contain line-based organization such as the couplet or the stanza, but the Sumerian definition of poetry is unknown. It is not rhymed, although “comparable effects were sometimes exploited.” Though rhymeless, the intricate patterns of similar and alternating sounds of vowels and consonants and the similar and alternating verb and noun endings give the language a musical resonance. It did not follow syllabo-tonic verse patterns, and the nature of the script makes it impossible to identify rhythm, meter, rhyme, or alliteration. Attempts to study other potential poetic qualities are either absent or may have been deliberately obscured by the scribes who preserved the texts.

### **Literary genres and topics**

Genre is usually the first way ancient literature is evaluated, even though early literary forms were not strictly separated, and all Sumerian writings were essentially poetic. Sumerian poetry shows the typical features of verse—such as line structure, vivid imagery, and metaphor. Its characters included humans, deities, talking animals, and even inanimate objects. Sumerian tales contained both suspenseful and humorous elements. Although these stories were written down by scribes, they were primarily transmitted through oral tradition. Some texts may have been linked to certain musical

instruments or settings and could have been performed in particular venues. Instead of titles, Sumerian works were identified by their opening line.

Drawing on the classification system proposed by Miguel Civil, modern Assyriologists group the surviving Sumerian literary corpus into major categories: “Literary Catalogs,” “Narratives and Mythological Compositions,” “Historical Texts and Praise Poetry,” “Letters, Letter-Prayers, and Legal Texts,” “Hymns and Songs,” “Miscellaneous Compositions” (including wisdom writings), and “Proverbs.”

## **UNIT 4 ANCIENT ROMAN LITERATURE. HISTORICAL AND PHILOSOPHICAL PROSE**

Ancient Roman prose is distinguished by its important historical narratives such as the works of Sallust and Livy—and by the philosophical contributions of authors like Cicero, Seneca, and Emperor Marcus Aurelius. Although Roman prose, typically written in Latin, drew extensively on earlier Greek models, it gradually formed its own characteristic styles and subject matter. These writings not only recorded significant events but also offered moral reflections and engaged with Stoic and Epicurean thought, helping to shape Roman views of society and the natural world.

### **Ancient Roman philosophy**

Ancient Roman philosophy refers to the philosophical thought and practice that developed during the Roman Republic and continued under the Roman Empire. It encompasses works written both in Latin and in Greek, particularly during the late Republic and imperial periods. Key early Latin authors include Lucretius, Cicero, and Seneca the Younger. Greek was also widely used for philosophical writing, to the extent that the Roman Emperor Marcus Aurelius composed his *Meditations* in Greek.

### **History**

Philosophy first attracted attention in Rome in 155 BC, when an Athenian delegation visited the city. The embassy included Carneades, an Academic skeptic; Diogenes of Babylon, a Stoic; and Critolaus, a Peripatetic. Roman philosophical thought was strongly shaped by Hellenistic philosophy, though distinct developments arose during the Roman era, with many thinkers integrating ideas from multiple schools. The two principal legal schools of the period, the Sabinians and the Proculians, drew ethical inspiration from Stoic and Epicurean teachings, respectively, allowing philosophical debates to influence the evolution of Roman jurisprudence.

Under the autocratic Flavian emperors, some philosophers openly criticized imperial policies, particularly those of Domitian and Vespasian. In response, Vespasian expelled all philosophers from Rome, with the exception of Gaius Musonius Rufus, who was later exiled as well. This movement of dissent, predominantly led by Stoics, became known as the Stoic Opposition, a term first introduced in the 19th century by Gaston Boissier. The Stoic Opposition was later celebrated by Stoics as a model of principled resistance.

Although philosophy was generally respected by jurists and the aristocracy, Emperor Hadrian's personal engagement with philosophy was exceptional, likely reinforced by his philhellenism. He is recorded as attending lectures by Epictetus and Favorinus during his tours of Greece and actively supported the cultural revival of Athens through organized planning. Hadrian's esteem for philosophy was unusual among Roman emperors, who were often indifferent or even hostile toward the discipline. Other emperors, including Nero, Julian the Apostate, and Marcus Aurelius, shared similar interests in philosophical thought, with the latter two often regarded as philosophers themselves.

With the rise of Christianity in the Roman Empire, Christian thinkers such as Augustine of Hippo emerged, marking the development of Christian philosophy. One of the final prominent philosophical figures of antiquity was Boethius, whose works serve

as a primary source of knowledge about Greek philosophy during the early Middle Ages. During this period, Athens declined as a center of intellectual activity, while new hubs such as Alexandria and Rome became prominent venues for philosophical discourse, including commentary on Aristotle's works.

### **Middle Platonism**

Around 90 BC, Antiochus of Ascalon rejected skepticism, paving the way for what became known as Middle Platonism—a phase in which Platonism was combined with certain Peripatetic ideas and numerous Stoic doctrines. In this period, the Platonic Forms were seen as inherent within rational minds rather than existing independently, and the physical universe was regarded as a living entity endowed with a world-soul. The eclectic character of Middle Platonism is evident in its blending with Pythagorean thought, as seen in Numenius of Apamea, and with Jewish philosophy, as exemplified by Philo of Alexandria.

### **School of the Sextii**

The School of the Sextii was an eclectic Roman philosophical movement founded around 50 BC by Quintus Sextius and later continued by his son, Sextius Niger. It ceased to exist shortly after 19 AD following the ban on foreign cults. This school combined ideas from Pythagoreanism, Platonism, Cynicism, and Stoicism, alongside a belief in a subtle, incorporeal force present in the body, to promote asceticism, honesty, and moral self-discipline. Its members practiced nightly self-examinations of conscience as a path to eudaimonia, or human flourishing. Knowledge of the school comes primarily from Seneca the Younger, who studied under a member named Sotion, and the 5th-century writer Claudianus Mamertus. Other notable members included Papirius Fabianus, Crassicius Pasicles, and Celsus. Although Seneca sometimes conflates the Sextians with the Stoics, the school differed by emphasizing practical ethics over complex logical

exercises or abstract theorizing. Unlike Stoics, they encouraged withdrawing from politics, aligning words with actions, and practicing vegetarianism.

## **UNIT 5 MEDIEVAL LITERATURE. RENAISSANCE LITERATURE**

Medieval literature, written in Old and Middle English (c. 500–1500), primarily emphasized religious themes, chivalry, and Latin-influenced writing. In contrast, Renaissance literature (c. 14th–17th centuries), composed in early modern English and other vernacular languages, embraced humanistic ideas, revived classical texts, and experimented with new poetic and dramatic forms. While the Medieval period was dominated by the authority of the Church, Renaissance works shifted toward exploring individual experience, secular subjects, and societal issues, aided by innovations such as the printing press.

### **Medieval Literature**

During the Middle Ages, literature was heavily influenced by the interplay between fantasy and reality, creating a unique narrative style that captivated audiences of the time. Characters in these works were often imbued with human traits, emotions, and moral qualities, yet they frequently represented more than mere mortals. They transcended ordinary human experience to embody the qualities of idealized or sacred figures, such as God, saints, legendary heroes, and other venerated leaders. This blending of human and divine or heroic attributes allowed authors to explore profound moral, spiritual, and social themes within their stories, while also maintaining a sense of imaginative wonder.

In addition to these characterizations, medieval literature commonly adhered to established codes of romance and honor. Stories were infused with the ideals of chivalry, reflecting the societal values of loyalty, bravery, and courtly love. Knights and noble characters were often depicted performing heroic deeds, defending their honor, or

engaging in romantic pursuits, which served not only as entertainment but also as moral instruction for contemporary audiences. Alongside these social and cultural themes, many medieval texts carried a subtle but pervasive religious dimension. Christian teachings, biblical references, and moral lessons were often woven into the narrative, reflecting the deeply spiritual worldview of the era.

The production and dissemination of these literary works were also heavily shaped by the historical and social context of the time. Manuscripts were painstakingly copied by hand in monasteries, a task primarily carried out by monks. Because of the labor-intensive nature of this process, only a limited number of manuscripts were produced, and these were usually accessible only to the wealthy and noble members of society. For the majority of the population, particularly peasants, the transmission of stories relied on oral tradition. Tales were recited and passed down from generation to generation, preserving cultural knowledge and shared values through the spoken word rather than the written page.

A notable figure who exemplifies the literary practices of the Middle Ages is Geoffrey Chaucer (1343–1400), the renowned author of *The Canterbury Tales*. Chaucer's works reflect a keen observation of social life during his time, providing a vivid depiction of the diverse social classes and their interactions. Through his skillful use of storytelling, he incorporated both the fantastical and the realistic elements of medieval life, blending humor, morality, and human insight. His mastery of character development, narrative structure, and linguistic creativity earned him enduring recognition as one of the most important and influential writers of the medieval period. Chaucer's contributions not only exemplify the literary traditions of the Middle Ages but also helped lay the foundation for the development of English literature in the centuries to follow.

## **Renaissance Literature**

Unlike the religion-centered focus of Medieval literature, Renaissance thinkers, from roughly 1500 to 1660 A.D., revived the ideals of classical civilizations. Rather than looking toward spiritual or otherworldly aspirations, Renaissance writers concentrated on the present and tangible aspects of human life. Emotions and individual experiences became central to the literature of this period, with narratives emphasizing character development over adventurous plots. Renaissance works often featured realistic, humanistic protagonists whose personal stories conveyed broader social and philosophical ideas. Over time, these ideals shifted from simple, modest reflections on life to depictions of material ambition and luxury. The invention of the printing press by Johann Gutenberg in 1440 played a pivotal role in this transformation. Manuscripts no longer needed to be laboriously copied by hand, and books could now be produced quickly and inexpensively for a wide audience. This technological innovation helped expand literacy across Europe, allowing literature to reach a broader public. For instance, John Milton's epic *Paradise Lost* (1608–1674) presents a more humanized and ambitious Lucifer, reflecting the movement away from strictly religious themes toward secular humanism.

The Renaissance, spanning the 15th and 16th centuries, marked Europe's transition from the Middle Ages to modernity. It sought to revive and surpass the cultural achievements of classical antiquity, influencing art, literature, architecture, politics, exploration, and science. Originating in Florence, the movement eventually spread throughout Italy and across Europe. The Italian term *rinascita* ("rebirth") first appeared in Giorgio Vasari's *Lives of the Artists* (c. 1550), and the French term *renaissance* was later adopted into English during the 1830s. The intellectual foundation of the Renaissance was humanism, rooted in Roman *humanitas* and the rediscovery of classical Greek philosophy, exemplified by thinkers such as Protagoras, who famously stated, "Man is the measure of all things." Although printing technology accelerated the spread

of ideas, the Renaissance unfolded unevenly across Europe, emerging first in Italy by the late 13th century with figures like Dante and Giotto.

## **UNIT 6 CLASSICIST LITERATURE. ENLIGHTENMENT LITERATURE**

Classical literature encompasses enduring works from ancient Greece and Rome (approximately 1200 BC – 400 AD), such as Homer's *Odyssey*. Enlightenment literature (around 1660–1790), also called the Neoclassical period or the Age of Reason, takes inspiration from these classical texts but emphasizes logic, reason, and progress. While classical literature establishes the foundational literary tradition, Enlightenment works adapt these classical forms to explore contemporary philosophical and scientific ideas, as seen in the writings of Voltaire and Adam Smith.

### **What is Enlightenment Literature?**

The Enlightenment (c.1700-1817), sometimes called The Age of Reason, coincides with the “long” eighteenth century (late-1600s to the early-1800s). Enlightenment literature reflects a concern with thinking based on science and rationality. A belief in the power of reason lead to literary works of narrative, exposition, drama, and poetry arguing for an end to tyranny, superstition, and slavery, and for the establishment of democracy, scientific progress, and universal human rights.

### **What are Representative Works of Enlightenment Literature?**

Enlightenment literature is often characterized by its emphasis on structure, harmony, and rational order. One notable example is Alexander Pope's *Essay on Man*, written in heroic couplets—pairs of rhymed lines in iambic pentameter—which provides a poetic and philosophical reflection on humanity's place within the vast universe. Literature from this period, whether in the form of poems, essays, plays, or stories, frequently embodies the belief that human reason, combined with scientific understanding, could

transform society and improve the world. This period celebrated the potential of rational thought to establish order, guide morality, and advance knowledge.

A prime example of Enlightenment ideals in fiction is Daniel Defoe's *Robinson Crusoe*, one of the most widely read and translated novels in history. The novel recounts the 28-year experience of Crusoe, a man stranded on a remote Caribbean island, and presents his efforts to survive and create order in a previously uninhabited space. Crusoe systematically organizes his environment by developing a calendar to track time, establishing agriculture to sustain himself, and considering laws and moral principles when interacting with indigenous people and other outsiders. He also cultivates a practical form of Christianity to guide his daily life. Through this detailed portrayal, Defoe illustrates how an ordinary individual, guided by Enlightenment principles of reason and self-discipline, can impose structure and civilization even in the most isolated circumstances. Crusoe embodies the Enlightenment belief in the power of human ingenuity and the capacity to shape the world through rational action.

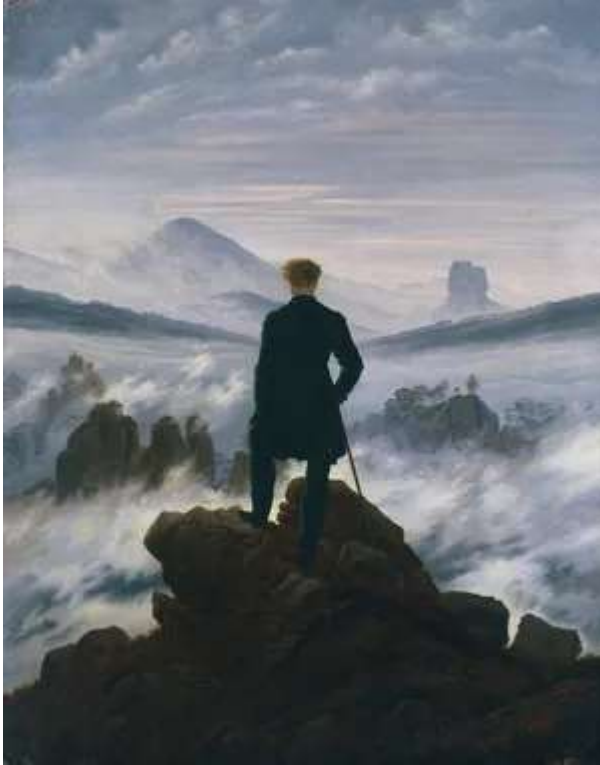
In contrast, Jonathan Swift's *Gulliver's Travels*, published seven years after *Robinson Crusoe*, takes a satirical approach that both engages with and critiques Defoe's optimistic vision. Swift, a master of irony and satire—also evident in his famous essay *A Modest Proposal*, which mockingly suggests that the solution to Ireland's colonial problems is the consumption of its people—presents a protagonist who is repeatedly placed in the midst of different civilizations. Unlike Crusoe, Gulliver cannot simply impose order; instead, he must navigate complex social systems, cultural norms, and moral frameworks that often conflict with one another. Through these encounters, Swift questions the Enlightenment faith in the individual's ability to rationally organize and control society, showing that cultural differences and human folly complicate the imposition of order. The enduring influence of Swift's work is evident in the lasting

imprint it has left on the English language, with terms such as “Yahoo” entering common usage as a result of his inventive storytelling.

Overall, the literature of the Enlightenment reflects a tension between faith in human reason and awareness of the limits of individual power. While writers like Defoe celebrated the rational organization of life and the potential for personal achievement to create civilization, satirists like Swift highlighted the complexities of human nature, cultural diversity, and the unpredictable consequences of interaction among societies. Together, these works illustrate both the ideals and the critiques inherent in Enlightenment thought, demonstrating how literature of the period explored the possibilities and limitations of reason as a guiding force in human life.

## **UNIT 7 ROMANTICISM LITERATURE**

Romanticism was an intellectual and artistic movement that influenced literature, painting, music, architecture, criticism, and historiography in Western culture from the late 18th to the mid-19th century. It arose as a rejection of the principles of order, calm, harmony, balance, idealization, and rational thought that characterized Classicism and late 18th-century Neoclassicism. In many ways, Romanticism also reacted against the Enlightenment, challenging the era’s emphasis on reason and materialism. Instead, it celebrated the individual, the subjective, the imaginative, the emotional, the spontaneous, the personal, the visionary, and the transcendent.



*Caspar David Friedrich: Wanderer Above the Sea of Fog Wanderer Above the Sea of Fog, by Caspar David*

Romanticism was distinguished by a wide range of characteristic attitudes and aesthetic values that set it apart from previous artistic and intellectual movements. One of its central features was a profound admiration for the beauty and power of nature, which was often seen as a source of inspiration, spiritual renewal, and emotional intensity. Romantics tended to value feeling and intuition over rational thought, emphasizing the supremacy of emotion over reason and of sensory experience over purely intellectual analysis. This shift encouraged individuals to turn inward, engaging in deep reflection on the self, exploring the complexities of human personality, moods, and the potentialities of the mind.

The movement also placed a special focus on extraordinary people—the geniuses, heroes, and exceptional figures of society—examining their passions, inner conflicts, and personal struggles. In parallel, the artist was reimagined as a uniquely original creator, someone whose imagination and personal vision were more significant than strict adherence to established artistic rules, formal conventions, or classical traditions. Creativity and originality were celebrated as the highest forms of human expression.

Imagination itself was elevated to a spiritual and philosophical tool, seen as a gateway to transcendent experiences and deeper truths beyond the mundane realities of everyday life. Romantics were also fascinated by cultural heritage and history, showing a keen interest in folk traditions, national and ethnic roots, and the customs, legends, and

aesthetic forms of the medieval era. At the same time, they were drawn to subjects that were exotic, remote, or mysterious, often exploring the supernatural, the uncanny, the monstrous, and even the dark or satanic aspects of existence. This combination of emotional intensity, individualism, historical awareness, and fascination with the extraordinary or unknown gave Romanticism its rich and distinctive character, making it a profoundly influential movement in literature, art, and thought.



*Sir Walter Scott Scottish novelist, poet, historian, and biographer Sir Walter Scott, who is often considered both the inventor and the greatest practitioner of the historical novel.*

### **Literature**

Romanticism, as a distinct movement, was preceded by several related literary developments beginning in the mid-18th century, often referred to as Pre-Romanticism. One notable trend was a renewed fascination with medieval romance, from which Romanticism later took its name. These romances tales or ballads focused on chivalric adventures highlighted individual heroism and featured exotic or mysterious elements, standing in sharp contrast to the refined formality and artificial conventions of Classical literature, such as French Neoclassical tragedy or English poetry in heroic couplets. This revived interest in emotionally direct and relatively simple literary forms from the past became a defining characteristic of Romantic literature.

In English literature, Romanticism emerged in the 1790s with the release of *Lyrical Ballads* by William Wordsworth and Samuel Taylor Coleridge. Wordsworth's "Preface"

to the 1800 second edition, in which he described poetry as “the spontaneous overflow of powerful feelings,” effectively became the manifesto of English Romantic poetry. William Blake was another key poet during this early phase of the movement in England.

In Germany, the first phase of Romanticism was characterized by innovation in both themes and literary style, along with a focus on the mystical, the subconscious, and the supernatural. Prominent figures of this period included Friedrich Hölderlin, the early Johann Wolfgang von Goethe, Jean Paul, Novalis, Ludwig Tieck, the Schlegel brothers (August Wilhelm and Friedrich), Wilhelm Heinrich Wackenroder, and Friedrich Schelling. In Revolutionary France, Romanticism was initiated primarily through influential historical and theoretical writings by François-Auguste-René, vicomte de Chateaubriand, and Madame de Staël.

The second phase of Romanticism, roughly spanning 1805 to the 1830s, saw a rise in cultural nationalism and a renewed interest in national heritage. This was reflected in the collection and adaptation of native folklore, folk poetry and ballads, folk dances and music, as well as neglected medieval and Renaissance works. This historical awareness was creatively expressed in literature, particularly by Sir Walter Scott, who is often credited with creating the historical novel. During this period, English Romantic poetry also reached its peak with the masterpieces of John Keats, Lord Byron, and Percy Bysshe Shelley.

## **UNIT 8 REALISM AND CRITICAL REALISM LITERATURE**

Realism in literature is a style that aims to depict life and society accurately, emphasizing ordinary experiences and pressing social issues. This movement arose in 19th-century France as a response to the emotional intensity and idealization of Romanticism. Critical Realism, by contrast, is a more philosophical framework that differentiates between an independent, hidden "real" world of social structures and

forces and the "actual" occurrences and "empirical" phenomena that we can observe. Literature influenced by Critical Realism attempts to reveal how these underlying social mechanisms and injustices—such as economic inequality or class conflicts—shape the visible events and human experiences that authors represent in their works.

### **Critical realism**

Critical realism is a philosophical framework for understanding science, particularly the social sciences, originally developed by Roy Bhaskar (1944–2014). It stands in opposition to empiricism and positivism, emphasizing that the aim of science is to uncover underlying causal mechanisms rather than merely observe patterns or correlations. In the latter part of the twentieth century, critical realism also challenged various strands of postmodernism and poststructuralism by asserting the existence of an objective reality independent of human perception. Unlike positivism, which is grounded in methodology, and poststructuralism, which is based on epistemology, critical realism maintains that (social) science should be founded on a clear ontological basis. It represents one approach among several philosophical forms of realism, including those specific to the social sciences such as analytic realism and subtle realism. A 2016 overview, coauthored by nine scholars including Margaret Archer, Philip Gorski, Daniel Little, Christian Smith, and George Steinmetz, highlighted four core principles shared across the various interpretations of critical realism.

*\*Ontological realism. Critical realists assert that "much of reality exists and operates independently of our awareness or knowledge of it", including social reality.*

*\*Epistemic relativism. Our knowledge of reality is limited and fallible.*

*\*Judgmental rationality. It is possible to judge that some accounts of social reality are better than others.*

*\*Cautious ethical naturalism. Although the is-ought fallacy ought to be avoided, ethical values can be empirically studied.*

Bhaskar developed a general philosophy of science that he described as transcendental realism and a special philosophy of the human sciences that he called critical naturalism. The two terms were combined by other authors to form the umbrella term critical realism.

Transcendental realism posits that for scientific inquiry to be meaningful, the object being studied must possess real, internal mechanisms that can be activated to produce observable outcomes. This approach is reflected in experimental practices, where scientists seek to manipulate conditions to reveal causal processes. This perspective contrasts sharply with that of empiricist scientists, who argue that science can only identify correlations between causes and effects and then interpret them. While empiricism and positivism focus on causality at the level of observable events, critical realism emphasizes underlying generative mechanisms. It asserts that causal relationships cannot be reduced to mere constant conjunctions of events, as suggested by David Hume; in other words, repeated co-occurrence of events alone neither proves nor disproves causation.

As a result, science is seen as a dynamic process in which researchers continually refine and improve the conceptual tools used to understand mechanisms. Unlike empiricists, critical realists argue that science is not simply about finding patterns between independent and dependent variables. Positivism and naive falsificationism are further criticized because a mechanism may exist without producing predictable effects: it may a) remain dormant, b) operate without being detected, or c) be counteracted by other mechanisms. Therefore, the absence of observable outcomes cannot be taken as proof that a mechanism does not exist. Falsificationism can be applied either at the level

of individual statements (naive falsificationism) or at the level of broader theoretical theorems, allowing some reconciliation between these approaches.

Critical naturalism extends the transcendental realist model of science to both the physical and social worlds, but emphasizes important differences in the study of human society. Social phenomena are more variable and contingent than physical ones because human structures are constantly evolving. Human agency depends on social structures, which themselves are maintained through recurring actions and conditions. Yet individuals within these structures can reflect upon and alter the practices that sustain them, a process that can be influenced by social scientific research. Critical realism has gained significant influence in British sociology and broader social science, serving both as a response to postmodern critiques and as a framework for integrating empirical investigation with the understanding of deeper social mechanisms.

### **Developments**

Since Bhaskar first advanced and popularized critical realism in the 1970s, the approach has grown into a major methodological orientation in the social sciences, standing alongside (and often opposing) positivism/empiricism and post-structuralist or relativist/interpretivist traditions. After formulating the initial principles of critical realism, Bhaskar developed a further philosophical framework called *dialectical critical realism*, presented most fully in his substantial work *Dialectic: The Pulse of Freedom*. Accessible introductions to Bhaskar's ideas have been offered by Andrew Collier, while Andrew Sayer and Danermark and colleagues have produced user-friendly explanations of critical realism for social scientists. Key figures connected with this school include Margaret Archer and ecosocialist theorist Peter Dickens. Anthropologist David Graeber also draws on critical realist ideas—interpreting them as a kind of Heraclitean philosophy focused on continual change rather than fixed essences—in his work on

value, *Toward an Anthropological Theory of Value: The False Coin of Our Own Dreams*.

In recent years, scholars have increasingly focused on how critical realism can be put into practice within applied social research, including organizational studies. Writers such as Fletcher (2016), Parr (2015), Bunt (2018), and Hoddy (2018) have explored which research designs, methodologies, and specific methods are compatible with—or unsuitable for—research based on critical realist philosophy.

### **Critical realist meta-theories**

At its foundation, critical realism presents a view of what exists and how it exists (its ontology), while maintaining a more flexible stance toward how we gain knowledge (its epistemology). This openness has allowed many different perspectives to emerge, each aiming to provide general guidance for conducting social research. Since these perspectives are not tied to any one academic discipline or to particular social phenomena, they are typically described as *meta-theories*. Among the key meta-theoretical frameworks informed by critical realism are the transformational model of social activity, the morphogenetic approach, Cambridge social ontology, critical discourse analysis, cultural political economy, critical realist feminism, and critical realist Marxism.

### **Literary realism**

Literary realism is both a movement and a genre that seeks to portray everyday life and ordinary situations with accuracy and simplicity. It avoids dramatic exaggeration, idealization, exotic settings, or fantastical elements such as supernatural happenings or imaginary worlds. The approach includes both fictional narratives (realistic fiction) and nonfiction. As a branch of the wider realist tradition in art, literary realism grew out of mid-nineteenth-century French writers like Stendhal and Russian writers like Alexander

Pushkin. Its central goal is to present familiar experiences and daily routines exactly as they are.

More generally, realism in the arts means representing reality in a truthful, unembellished manner. It rejects artificial techniques, stylization, and anything improbable or supernatural. Realism has appeared at various moments throughout art history and depends heavily on disciplined technique and training. In visual art, a realistic or illusionistic style strives for precise representation of living forms, spatial perspective, and the behavior of light and color. Realist artworks sometimes highlight harsh or unpleasant aspects of life, as seen in social realism, regionalism, and kitchen-sink realism. Many realism movements have developed across artistic fields—such as the operatic tradition of *verismo*, literary realism, realistic theatre, and Italian neorealist film. In painting, realism began as a major movement in France in the 1850s, following the 1848 Revolution. These painters turned away from Romanticism, which had dominated French culture since the late eighteenth century.

## **UNIT 9 THE WORLD LITERATURE AT THE END OF THE XX CENTURY AND THE XXI CENTURY**

World literature at the end of the 20th century was characterized by traditional styles but also experimental forms like Modernism and a focus on external conflicts, while the 21st century shows a shift to more informal, fragmented, and experimental styles, exploring internal conflicts, technological influences, and new literary forms such as flash fiction, graphic novels, and digital literature.

### **From 1900 to 1945**

#### **The Edwardians**

The 20th century began with both optimism and unease, as people viewed the new century—and the coming millennium—as the start of a transformative era. Many believed humanity was entering unprecedented times. H.G. Wells expressed this hopeful but cautious spirit in his works *Anticipations* (1901) and *A Modern Utopia* (1905), which reflected the widespread belief that scientific and technological progress would reshape the world. Achieving such change meant abandoning outdated institutions and beliefs in favor of those that encouraged human freedom and progress. The end of Queen Victoria's reign in 1901 and the rise of Edward VII seemed to signal the beginning of a more open, less restrained age.

Numerous Edwardian writers, influenced by 19th-century realism and naturalism (drawing on Ibsen, Balzac, Turgenev, Flaubert, Zola, Eliot, and Dickens) and reacting to the anti-Aestheticist mood following Oscar Wilde's trial, saw their role as openly moral and instructional. George Bernard Shaw, through witty and provocative plays like *Man and Superman* (1903/1905) and *Major Barbara* (1905/1907), turned the stage into a platform for debating major contemporary issues—politics, warfare, class divisions, professional ethics, family and marriage, and women's rights. Other dramatists also used

theater to tackle social concerns: John Galsworthy examined labor-capital conflict in *Strife* (1909) and advocated penal reform in *Justice* (1910), while Harley Granville-Barker exposed upper-class and professional hypocrisy in *The Voysey Inheritance* (1905/1909) and *Waste* (1907/1909).

Edwardian novelists similarly probed the flaws of English society. Wells, in works such as *Love and Mr. Lewisham* (1900), *Kipps* (1905), *Ann Veronica* (1909), and *The History of Mr. Polly* (1910), portrayed—with humor—the frustrations of lower- and middle-class life. Arnold Bennett described restrictive provincial society in *Anna of the Five Towns* (1902). Galsworthy depicted the destructive possessiveness of the bourgeoisie in *The Man of Property* (1906), and E.M. Forster, in *Where Angels Fear to Tread* (1905) and *The Longest Journey* (1907), satirized the English middle-class for its narrow-mindedness and lack of sensitivity.

However, these writers produced their strongest work when they broadened their focus. Bennett's *The Old Wives' Tale* (1908) movingly showed how time erodes individuals and communities. In *Tono-Bungay* (1909), Wells warned of the dangers of unchecked social and economic change in a society still shaped by the outdated aristocratic order. Forster's *Howards End* (1910) contrasted the spiritually empty world of modern business with the more enduring world of culture, even while admitting that commerce could not be avoided. Despite recognizing the era's difficulties, most Edwardian writers believed that progress was possible and that their writing could help bring it about.

Other figures—including Thomas Hardy, Rudyard Kipling, Hilaire Belloc, G.K. Chesterton, and Edward Thomas—were less hopeful about the future. They turned instead to traditional literary forms (the ballad, narrative poem, satire, fantasy, topographical poem, and essay), which they believed preserved lasting values and ways of seeing. Such revivals of tradition occurred repeatedly throughout the 20th century.

Popular poets like A.E. Housman (whose *A Shropshire Lad* gained great popularity during World War I), Walter de la Mare, John Masefield, Robert Graves, and Edmund Blunden represent an important but often overlooked traditional current in early 20th-century English literature.

Yet the most powerful writing of the time—whether traditional or modern—did not arise from hope or anxiety, but from a darker sense that civilization itself was on the brink of collapse. Britain entered the new century fighting the South African (Boer) War (1899–1902), and some feared that the British Empire was destined to fall, much like the Roman Empire. In poems about the war, Hardy (whose poetic reputation in the 20th century rivaled his earlier fame as a novelist) questioned the human price of empire in a direct and ironic tone that would influence later poets. Kipling, too—once a champion of imperial pride—began to write about the heavy responsibilities and inevitable troubles that empire would bring.



*Henry James, glass plate negative, c. 1910*  
Novelist Henry James's great works include *Daisy Miller* (1879), *The Port*

No writer conveyed the atmosphere of a fading imperial culture more completely or delicately than Henry James, the American who made his home in Europe. In *The Portrait of a Lady* (1881), he had briefly examined the exhausted vitality of the English aristocracy, and in *The Princess Casamassima* (1886) he described more openly the social tensions that endangered its benevolent authority. His view was tinged with sorrow, for as an American of

patrician sensibilities he admired the English upper class for its traditional sense of duty toward society. By the end of the century, however, he observed a troubling shift. In *The Spoils of Poynton* (1897) and *What Maisie Knew* (1897), the upper class appears far less concerned about the questionable methods it uses to accomplish morally suspect aims. Britain now seemed no different from other Old World nations, where greed had always lurked beneath the surface. James's unease about this situation gave his late, tightly constructed novels—*The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904)—their somber tone and sense of disillusionment.

## **UNIT 10 THE LITERATURE OF MODERNISM**

### **Modernism in literature**

The Industrial Revolution and the rapid industrialization that followed it in the late 19th and early 20th centuries did more than transform manufacturing—they also influenced literature. New technologies and societal changes prompted writers to rethink traditional literary conventions. From this cultural shift emerged one of the most influential literary movements: modernism.

Modernism in literature represents a deliberate break from established norms. Writers of this movement rejected conventional rules, seeking innovative ways to express ideas and experiment with form. They believed that traditional styles could no longer capture the pace of social change or the experiences of a new generation. Modernist works often tackle complex themes such as alienation, identity, and various types of conflict—internal versus external struggles, or the individual versus society—reflecting the turbulence of the modern era.

In this discussion, we will explore modernist literature in depth: What defines modernism? Which characteristics distinguish it from other literary movements? What

works best illustrate its qualities? And who are the key figures representing modernism in American literature?

### **What is Modernism in Literature?**

To begin understanding modernism, one might first ask: “What is modernism?” According to Merriam-Webster, modernism refers to practice’s characteristic of modern times, emphasizing the search for original ways to express oneself. This movement was not limited to literature—it also influenced art, philosophy, and cinema.

In literary terms, modernism is defined as a deliberate departure from past traditions, focused on discovering innovative forms of expression. Its essence is captured in Ezra Pound’s famous slogan: “Make it new.” Key features of modernist literature include individualism, experimentation, and absurdity, along with symbolism and formalism.

Modernism emerged in Europe, spurred by the Industrial Revolution and urbanization, with early figures such as Virginia Woolf, Franz Kafka, and Robert Musil. The devastation of World War I also deeply affected the movement, challenging conventional societal beliefs. In the United States, modernism developed in the early 20th century, shaped not only by industrial and technological changes but also by events like Prohibition and the Great Depression, fostering feelings of disillusionment. Prominent American modernists include William Faulkner, T.S. Eliot, and E. E. Cummings.

### **5 Key Characteristics of Modernist Literature**

Now that we've covered the modernist genre definition let's examine why certain works are considered modernist more closely. In other words, what sets modernist works apart from their counterparts?

The key to unraveling the answer lies in the key characteristics of modernism. We'll define five of them that matter the most:

*individualism;*

*experimentation;*

*absurdity;*

*symbolism;*

*formalism.*

#### **4 Recurring Themes in Modernist Literature**

As an act of rebellion against conventional norms of the craft, literature of the modernist period touched on various themes that could best convey the author's opinion on the world around them. Due to their variety, listing all of them here would be impossible. However, some of the modernist themes are more prominent than others. Below you can find four of them, along with examples. These themes also represent a great starting point for essay writing. Whether you want to do it yourself or turn to a write my essay service, you can choose one of them as your topic for exploration.

*Transformation*

*Mythological Tales*

*Loss, Separation, and Destruction*

*Love and Sensuality*

#### **10 Notable Modernist Writers in the Literary Movement**

Need to write a literature review about one instance of modern-period literature? Start your search for the subject by checking out the works of the following ten authors and

poets! These creators are among the most prominent modernists that defined the movement, developed its qualities, and experimented with its main characteristics. Virginia Woolf, James Joyce, D. H. Lawrence, and more age-defining creators are among the notable modernist writers and poets.

## **UNIT 11 CONTEMPORARY EASTERN LITERATURE**

Contemporary Eastern literature encompasses literary works produced in "the East"—including Eastern Europe, the Middle East, and East Asia since the end of World War II. These works often examine post-war social, political, and cultural experiences. Notable examples include Khaled Hosseini's *The Kite Runner*, Haruki Murakami's *Norwegian Wood*, and Sayaka Murata's *Convenience Store Woman*, all of which address issues of identity, societal change, and cultural challenges through a variety of narrative approaches.

### **Literature, Middle Eastern**

Twenty-first-century writing from the Middle East especially the Arabic, Persian, and Turkish traditions—displays an extraordinary diversity of genres and styles. This variety did not appear suddenly; rather, it grew over more than a millennium, shaped by a complex blend of influences from within the region and from the wider world. Modern Arabic literature, in particular, reflects the full spectrum of human experiences. It often relies on realist methods and draws upon different levels of the Arabic language, ranging from classical, highly formal styles to everyday spoken dialects. Although Persian and Turkish literatures each moved along their own historical and cultural paths as the modern period progressed, they similarly show a broad range in subject matter, narrative form, and linguistic experimentation.

Despite the fact that Arabic, Persian, and Turkish literatures are treated today as separate entities, they share a remarkably intertwined past. For many centuries, their

authors lived under the same empires, exchanged ideas in the same cultural centers, and participated in a shared religious and intellectual life. Early Persian and Turkish texts shaped Islamic-era writing in important ways, yet the earliest literary model for the Islamic world came from pre-Islamic Arabic poetry. This pre-Islamic tradition is best represented by the *muʿallaqāt*—an anthology of strikingly beautiful poems from the Arabian Peninsula composed between the mid-sixth and early seventh centuries CE. These odes dwell on themes of longing and loss, often conjuring the deserted campsite of a vanished beloved as a symbol of heartbreak. One of the most celebrated poets of this group, Imruʿ al-Qays, famously begins an ode with the invitation: “Come, let us cry from the remembrance of a love and a home.” Although later centuries brought new poetic topics and innovative forms, the *qaṣīda* the long classical ode remained a dominant form of poetic expression well into the twentieth century.

During the Abbasid period (750–1258), regarded as the classical age of Arabic literature, poetry stood unquestionably at the center of artistic life. Much of it revolved around the praise of a beloved figure, whether male or female. At the same time, popular storytelling flourished, leading to the creation of folk narratives that blended entertainment with moral instruction. The most famous example is *A Thousand and One Nights*, a vast collection of stories that took shape around the eleventh century. It assembled tales from a wide geographical area—including India, Persia, and the Arab world—and gave rise to many narratives now familiar to Western audiences, such as “Aladdin” and “Ali Baba and the Forty Thieves.”

Prose writing also became increasingly sophisticated in this period. A significant factor in this development was the presence of Persian bureaucrats at the Abbasid court, who introduced narrative techniques, stylistic conventions, and thematic concerns from Persian literature. Writers such as Ibn al-Muqaffaʿ and al-Jāhīz played central roles in

shaping the evolution of Arabic prose, bringing new forms of storytelling, satire, and philosophical writing into the literary mainstream.

When the Muslim world fragmented politically in the thirteenth century, literary creativity did not decline; instead, it absorbed even more diverse cultural influences. Ideas and artistic models from Persia, India, western Asia, and North Africa circulated widely, often through Sufi thinkers and poets. One of the most influential of these figures was the Persian poet Hafez, whose mystical lyricism left a lasting mark on literary traditions across the region. Meanwhile, for Arabic-speaking communities in the Levant and the Persian Gulf, the rise of the Ottoman Empire became a major cultural force. Like earlier Islamic empires, the Ottoman state connected distant territories and facilitated the exchange of languages, stories, and artistic forms.

The beginning of the modern era is commonly linked to Napoleon's 1798 invasion of Egypt, an event that symbolized a new level of European involvement in the region. European colonial expansion, combined with the Ottoman state's own modernization efforts, exposed Middle Eastern societies to European political and cultural power on an unprecedented scale. This encounter reshaped local literatures in multiple ways: European subjects and ideas appeared in Middle Eastern writing, Western languages and vocabulary entered Arabic, Persian, and Turkish texts, and authors increasingly wrote in direct response to the pressures of colonial rule.

One of the most significant consequences of this new relationship with Europe was the introduction of the novel. Translations of European novels reached the region in the mid-nineteenth century and gradually attracted an educated readership. By the end of that century, the novel had become popular among the upper and upper-middle classes. Muhammad Hussein Haykal's *Zaynab* (1913) is widely cited as the first Middle Eastern novel and inspired many later works in Ottoman Turkish and Arabic.

The short story also took modern shape during this period. It drew inspiration from the *ḥakawātī*—the traditional storyteller of Middle Eastern folk culture—and became an important medium for exploring social and political problems. Writers used short fiction to comment on the hardships faced by ordinary people, especially those living in rapidly modernizing cities. Alongside these developments, autobiographical and memoir writing expanded dramatically in the early and mid-twentieth century. These works blended elements from several older genres: the *tarjama*, which offered formal biographies of prominent men; the *sīra*, the narrative of the Prophet Muhammad’s life; and the emotional intimacy characteristic of nineteenth-century poetic traditions.

Drama and poetry likewise absorbed European influences. Absurdist and existentialist techniques allowed playwrights to criticize political systems indirectly, avoiding censorship by cloaking their critiques in symbolic or abstract forms. Realism, by contrast, helped novelists and short-story writers depict the lived realities of the working classes, creating a vast body of literature grounded in the struggles of ordinary life. In poetry, the rise of free verse broke sharply with classical conventions of meter and rhyme. This shift opened the way for new subjects—everyday human experience, personal grief, the trauma of Palestine’s loss, and intimate reflections drawn from the poet’s own life.

Any survey of modern Middle Eastern literature must begin with Egyptian novelist Naguib Mahfouz (b. 1911), whose influence on Arabic fiction is unparalleled. His Cairo Trilogy—*Palace Walk*, *Palace of Desire*, and *Sugar Street*—published between 1956 and 1957, along with *Children of the Alley* (1959), are among the most important works of twentieth-century Arabic literature. Another towering figure is Jordanian writer Abdelrahman Munif (1933–2004). His novel *Cities of Salt* (1984) vividly portrays the profound transformations brought to a desert community by oil exploitation and was banned in several countries for its controversial political content.

## **UNIT 12 THE DEVELOPMENT OF THE ENGLISH LANGUAGE ON THE BRITISH ISLES. BEOWULF**

By the close of the 20th century, global literature experienced a shift away from large, unifying storylines and moved toward postmodern and postcolonial viewpoints, along with a growing awareness of globalization. These tendencies persist into the 21st century, where authors push boundaries in structure and technique, delve into questions of identity and social justice—including gender issues and ecological crises—and make use of emerging digital genres like blogs and mobile-based poetic forms.

In terms of style, writing from the 20th century generally followed more traditional norms, while literature of the 21st century shows greater creativity, flexibility, and informality. Thematically, earlier works often portrayed clashes between people and external forces, whereas current literature tends to highlight characters' inner conflicts and psychological struggles.

### **Beowulf**



*Beowulf. Beowulf preparing to cut off the head of the monster Grendel, illustration from Hero-Myths & Legends of the British Race, 1910.*

Beowulf is a heroic epic and is regarded as the greatest literary accomplishment of Old English writing as well as the earliest epic composed in a European vernacular language. The story is set in the early 500s, and although scholars cannot determine the exact time it was written, many suggest an 8th-century origin. The poem originally had no title, but it later came to be known by the name of its central figure, the Scandinavian warrior Beowulf, whose adventures and personality unite the narrative. While Beowulf himself is not considered a real historical figure, certain people, locations, and events mentioned in the poem can be traced to actual history. The text was not printed until 1815 and survives today in only one known manuscript, dating from around the year 1000, commonly referred to as the Beowulf manuscript (Cotton MS Vitellius A XV).

### **Plot**

*Beowulf* is divided into two main sections. The story begins in Denmark, where King Hrothgar rules and has a magnificent mead hall called Heorot, a place of feasting and celebration. The noise from the hall, however, angers Grendel, a monstrous creature living nearby in a swamp. For twelve years, Grendel terrorizes Heorot, killing and devouring Hrothgar's warriors each night.

Hearing of the Danes' plight, Beowulf, a young prince of the Geats from what is now southern Sweden, arrives with a small group of followers and offers to defeat Grendel. Hrothgar is impressed by Beowulf's courage and welcomes him. After a night of feasting and formalities—though one of Hrothgar's men insults Beowulf—the king retires, leaving Beowulf to guard the hall. That night, Grendel attacks, tearing open the hall doors and killing one of Beowulf's men. Beowulf confronts Grendel without using any weapons, eventually tearing off the monster's arm. Mortally wounded, Grendel retreats to his swamp and dies. Beowulf proudly displays Grendel's arm in Heorot.

The following day, the Danes celebrate Beowulf's victory. That night, Grendel's mother, seeking revenge, kills another of Hrothgar's men. Beowulf dives into her lake to confront her. After a fierce struggle in her underwater lair, he kills her with a sword and retrieves Grendel's corpse, cutting off its head to bring back to Heorot. Hrothgar praises Beowulf's heroic qualities, and the young hero returns home to King Hygelac, rewarded with honors and treasures.

The second part of the poem quickly summarizes Hygelac's death, the death of his son, and Beowulf's rise to the Geatish throne, where he rules peacefully for fifty years. The peace is shattered when a fire-breathing dragon attacks after a thief steals from its treasure hoard. Despite his advanced age, Beowulf decides to fight the dragon, knowing he may die. The battle is grueling and far more difficult than his earlier encounters. All his warriors flee except for his loyal kinsman Wiglaf, who helps him slay the dragon. Beowulf is mortally wounded in the fight and, before dying, names Wiglaf his successor. He is cremated on a seaside pyre, and a barrow is erected over his ashes. As the Geats mourn, they fear that without Beowulf, their land may be vulnerable to attacks from neighboring tribes.

## UNIT 13 THE INVASION OF BRITAIN BY GERMANIC TRIBES

The arrival of Germanic tribes mainly the Angles, Saxons, and Jutes into Britain began around the 5th century, following the Roman Empire's withdrawal, which left the island exposed. Initially invited by Romano-British leaders to serve as mercenaries, these tribes soon turned against their hosts, establishing settlements and pushing the native Celtic people toward the west. This era, whether seen as a migration or an invasion, led to the displacement of the Celts, the transformation of the territory into what became known as England ("Ængla-land"), and the introduction of Anglo-Saxon language and culture.

### The Roman Withdrawal and British Vulnerability

*\*Roman Britain (43 AD – c. 410 AD): Britain was a province of the Roman Empire.*

*\*Roman Withdrawal (410 AD): The Romans recalled their legions to defend the mainland, leaving Britain undefended against threats like the Picts.*

### The Initial Contact and Migration

*\*Invitation for Aid: British leaders, specifically Vortigern, invited Germanic groups to help fight the Picts.*

*\*Mercenary Soldiers: Early Germanic settlers served as Roman-British allies and mercenaries.*

*\*Growing Presence: More Germanic groups, including the Angles, Saxons, and Jutes, arrived from areas of modern-day Denmark and Germany.*

### The "Invasion" and Settlement

*\*Anglo-Saxon Control: The Germanic tribes quickly established control over much of Britain.*

*\*Forcible Displacement: The invaders began to occupy territory and dispossess the native Celtic Britons.*

*\*Cultural Shift: The Celtic population was pushed west, into areas that would become Wales.*

*\*Anglo-Saxon England: The land became known as “Ængla-land,” the origin of the name “England”.*

## **Historical Debates and Legacy**

*\*Invasion vs. Migration:*

*\*Historians debate the extent and nature of the population movements, with some emphasizing large-scale migration.*

*\*Linguistic and Demographic Impact:*

*The Germanic tribes imposed their language and culture, leading to the decline of Celtic languages and a distinct shift in the region's identity.*

*\*Written Accounts:*

*Primary sources, like Bede's Ecclesiastical History, provide accounts of these events, though archaeological evidence sometimes suggests the process was less destructive than described.*

## **Invasions of the British Isles**



*The British Isles (center-left) and its surroundings*

The British Isles have experienced multiple invasions throughout their history. Human settlement in the region dates back around 900,000 years to the Paleolithic era, and since then, the islands have undergone several waves of conquest and colonization. Significant invasions include the Roman conquest of Britain,

the Viking incursions, the Norman Conquest, the Anglo-Norman invasion of Ireland, and the Glorious Revolution.

## **Prehistory and antiquity**

### ***Neolithic transition***

By approximately 12,000 BC, in the Mesolithic period, Western Hunter-Gatherers began to resettle Britain following the end of the Younger Dryas. Research by Brace et al. (2019) indicates that around 4,000 BC, this population was largely replaced with the arrival of Early European Farmers from continental Europe, who introduced agriculture. The study suggests that the shift to farming in Britain happened with minimal genetic mixing from the existing forager population, both during the initial settlement and throughout the Neolithic. However, British archaeologist Julian Thomas has challenged this view, proposing a two-stage model of Neolithization, in which the second stage involved a more substantial population movement than the first.

### **Arrival of Bell beaker culture**

Around 2400 BC, the Bell Beaker culture arrived in Britain, likely originating from the lower Rhine. This archaeological culture is noted for its distinctive bell-shaped pottery and grave goods, such as copper daggers and items related to metalworking and archery. Its spread brought substantial Yamnaya-related ancestry from the Pontic-Caspian steppe into Britain, leading to the replacement of roughly 90% of the local gene pool within a few centuries.

Earlier research by Cassidy et al. (2015) highlights a major transformation at the end of the Neolithic in Ireland, including the development of copper mining, metallurgy, tools and weapons, and the production of distinctive Food Vessel pottery. Their genetic analysis of three Bronze Age individuals from Rathlin Island (dated to approximately 2026–1534 BC) revealed significant Yamnaya-related ancestry, unlike the preceding

Neolithic population. This suggests a population replacement, which the authors argue could have been accompanied by the introduction of an Indo-European language, possibly an early form of Celtic.

### **Celtic antiquity**

Before the Roman arrival in Britain, which brought the earliest written records of the area, most of the island was inhabited by Celtic peoples. The exact origins and timing of their arrival in the British Isles remain uncertain; for further information, see *Celtic settlement of Great Britain and Ireland*. The 11th-century text *Lebor Gabála Éirenn* recounts a series of invasions and settlements in Ireland by various Celtic and pre-Celtic groups, though the historical accuracy of these accounts is subject to debate.

### **Roman invasions**

In 55 BC, Julius Caesar led Roman invasions of Celtic Britain. Although these expeditions did not result in full conquest, they established Britain as an important trading partner for Rome. About a century later, Emperor Caligula made an unsuccessful attempt to invade the island. It was his uncle and successor, Claudius, who conducted the first successful Roman invasion. Claudius justified the campaign by responding to requests for assistance from the Atrebates, a Celtic tribe allied with Rome, and landed his forces near what is now Richborough. The Romans faced no initial resistance, and the Celts were slow to react. When Celtic leaders Caratacus and Togodumnus finally mobilized, it was too late—they suffered defeats in several battles, especially at the River Medway. Claudius personally joined the campaign, bringing as many as 38 war elephants. After the final defeat of the Celts and Caratacus's flight to Wales, Claudius returned to Rome.

## UNIT 14 PRE-RENAISSANCE ENGLAND IN THE 14TH CENTURY.

### GEOFFREY CHAUCER

Pre-Renaissance England in the 1300s experienced major turmoil and transformation. The Great Famine of 1315–1317 and the Black Death of about 1347–1351 caused massive population loss and shifted economic power from landowners to workers. These hardships stirred widespread social tension and eventually sparked the Peasants' Revolt of 1381, weakening the traditional feudal order. In the literary sphere, English began to establish itself as an important written language, seen in the works of writers such as William Langland, along with the development of new humorous and romantic genres. Overall, the erosion of feudal structures and the strengthening of royal authority set the stage for later changes.

### English Renaissance



*The Family of Henry VIII, c. 1545, at Hampton Court Palace; unknown artist*

The English Renaissance was a period of cultural and artistic renewal in England that unfolded from the late 1400s through the 1500s and into the early 1600s. It formed part of the broader European Renaissance, which began in Italy in the late 1300s. Like much of Northern Europe, England did not experience these influences until over a century later, during what is known as the Northern Renaissance. Renaissance ideas reached England gradually, and the Elizabethan age in the latter half of the 16th century is often considered the peak of this movement. Some researchers trace its origins to the early 1500s under Henry VIII, while others claim it had already emerged in the late 15th century. Unlike the Italian Renaissance, the English version

was characterized mainly by achievements in literature and music, with the visual arts playing a much smaller role. Another key difference is timing: by the time the Renaissance took hold in England, Italy had already transitioned into Mannerism and early Baroque styles.

### **Literature**

England possessed a strong literary tradition in its own vernacular, and this grew steadily once printing in English became widespread by the mid-1500s. The roots of this English-language literary culture lay largely in the Protestant Reformation, which urged believers to read and interpret the Bible independently rather than rely on the Catholic Church's explanations. This sparked intense debate over how the Bible should be translated—how to make it understandable to ordinary people while still remaining true to the original text and preserving its beauty. The ambition to provide Scripture in a form accessible to all inspired William Tyndale to produce his English translation in 1526. His work was followed by Sir Rowland Hill's publication of the Geneva Bible in 1560, which coincided with Elizabeth I's accession and the renewed establishment of the Church of England. These translations paved the way for what would eventually become the King James Version.



### *History of England*

Another important advocate for writing in everyday English was Roger Ascham, who served as Princess Elizabeth's tutor in her youth and is often regarded as the "father of English prose." He argued that the ability to speak was God's greatest gift to humanity, and that using language carelessly was almost a disrespect to that gift. By the Elizabethan era, England had developed a lively literary scene in both drama and poetry. Poets like Edmund Spenser, whose epic *The Faerie Queene* made a significant mark on English letters, contributed greatly to this culture, though his work was later eclipsed by the lyrical brilliance of writers such as William Shakespeare and Thomas Wyatt. Many of the period's poems and plays initially circulated in handwritten manuscripts before being printed, and the achievements of the English Renaissance stage remain its most enduring contribution. Literature of the time also reflects Henry VIII's break from the Catholic Church and the era's improvements in navigation and mapmaking, influences that can be seen in Shakespeare's generally secular themes and frequent tales of shipwreck and exploration.

## UNIT 15 ARTHUR CONAN DOYLE “THE ADVENTURE OF THE COPPER BEECHES”

Sir Arthur Ignatius Conan Doyle (22 May 1859 – 7 July 1930) was a British author and doctor. In 1887, he introduced the character Sherlock Holmes in *A Study in Scarlet*, which became the first of four novels and fifty-six short stories featuring Holmes and Dr. Watson. The Sherlock Holmes tales are considered landmark works in the genre of crime fiction.



*Arthur Conan Doyle*

Sir Arthur Conan Doyle was a highly productive author. Beyond the Sherlock Holmes series, he wrote fantasy and science fiction tales featuring Professor Challenger, as well as humorous stories about the Napoleonic officer Brigadier Gerard. His literary output also includes plays, romances, poetry, non-fiction, and historical novels. One of his early short stories, *J. Habakuk Jephson's Statement* (1884), played a role in popularizing the mystery of the brigantine *Mary Celeste*, which was famously found adrift at sea with no crew aboard.

### **Name**

Arthur Conan Doyle is frequently called "Sir Arthur Conan Doyle" or simply "Conan Doyle," which can give the impression that "Conan Doyle" is a double-barreled surname rather than a middle and last name. However, his baptism record at St Mary's Cathedral in Edinburgh lists his full given names as "Arthur Ignatius Conan" and his surname as "Doyle," with Michael Conan recorded as his godfather. Both the British Library and the Library of Congress catalogues recognize "Doyle" alone as his surname.

Steven Doyle, publisher of *The Baker Street Journal*, explained that "Conan" was originally Arthur's middle name, but after finishing high school, he began using it almost like a surname. Nevertheless, his legal last name remained simply "Doyle." When he was knighted, official records listed him as Doyle, not under the compound surname Conan Doyle.

### **Early life**

Arthur Conan Doyle was born on 22 May 1859 at 11 Picardy Place in Edinburgh, Scotland. His father, Charles Altamont Doyle, of Irish Catholic heritage, was originally from England, while his mother, Mary (née Foley), was Irish Catholic. The couple had married in 1855. In 1864, the family became dispersed due to Charles's worsening alcoholism, and the children were temporarily accommodated in various locations around Edinburgh. During this period, Arthur stayed with Mary Burton, the aunt of a friend, at Liberton Bank House on Gilmerton Road while attending Newington Academy.



*Portrait of Doyle by Herbert Rose Barraud, 1893*

In 1867, Doyle's family reunited and lived in poor conditions in tenement flats at 3 Sciennes Place. His father, who suffered from mental illness for many years, died in 1893 at the Crichton Royal in Dumfries. From a young age, Doyle regularly wrote letters to his mother, many of which were preserved. Thanks to support from affluent uncles, Doyle was sent to England at age nine (1868–1870) to attend the Jesuit preparatory school Hodder Place at Stonyhurst in Lancashire. He continued his

education at Stonyhurst College until 1875. Although he was not unhappy there, Doyle later recalled having few fond memories of the school, which followed a rigid, old-fashioned curriculum focused mainly on basic subjects, rhetoric, Euclidean geometry, algebra, and the classics. He later remarked that this method could only be justified as a way of exercising the mind, like lifting a “mental dumbbell.” He criticized the school for its harsh discipline, which relied on corporal punishment and ritual humiliation rather than compassion.

From 1875 to 1876, Doyle studied at the Jesuit school Stella Matutina in Feldkirch, Austria, spending a year there to improve his German and expand his education. Though raised as a Catholic, Doyle eventually rejected the faith and became an agnostic, a change partly attributed to the more relaxed atmosphere at the Austrian school. Later in life, he also embraced spiritualist mysticism.

### **Other works**

Doyle’s earliest novels included *The Mystery of Cloomber*, published in 1888, and the unfinished *Narrative of John Smith*, which was released posthumously in 2011. He also wrote numerous short stories, such as *The Captain of the Pole-Star* and *J. Habakuk Jephson's Statement*, both influenced by his experiences at sea. The latter story helped popularize the mystery of the Mary Celeste, though Doyle added fictional elements—for instance, he described the ship as being in perfect condition when found (in reality, it had taken on water) and claimed its boats remained on board (when in fact the only boat was missing). These fictionalizations have largely shaped public perception of the incident, and Doyle’s variant spelling, *Marie Celeste*, has become more widely used than the original name.



*Doyle's house in South Norwood, Croydon, south-east London, and right, a close up of the commemorative blue plaque at the address*

Between 1888 and 1906, Doyle wrote seven historical novels, which he and many critics considered his finest works. In addition, he produced nine other novels and, later in his career (1912–1929), five stories—three of which were novels or novellas—featuring the irritable scientist Professor Challenger. Among these, *The Lost World* stands out as his most famous work after the Sherlock Holmes stories. His historical novels include *The White Company* and its prequel, *Sir Nigel*, both set in the Middle Ages. Doyle was also a prolific short story writer, including two collections set during the Napoleonic era that feature the French character Brigadier Gerard.

**O‘ZBEKISTON RESPUBLIKASI**  
**MAKTABGACHA VA MAKTAB TA’LIMI VAZIRLIGI HUZURIDAGI**  
**IXTISOSLASHTIRILGAN TA’LIM MUASSASALARI AGENTLIGI**  
**IS’HOQXON IBRAT NOMIDAGI NAMANGAN DAVLAT CHET**  
**TILLARI INSTITUTI**



**JAHON ADABIYOTI**  
**FANINING**

**O ‘QUV DASTURI**

**2025/2026 o ‘quv yili kunduzgi ta’lim shakli, 4-kurslar uchun**

<b>Bilim sohasi:</b>	<b>100000 – Ta’lim</b>
<b>Ta’lim sohasi:</b>	<b>110000 – Ta’lim</b>
<b>Ta’lim yo‘nalishi:</b>	<b>60112600 – Maktabgacha va boshlang‘ich ta’limda xorijiy til (ingliz tili)</b>

## NAMANGAN – 2025

<b>Fan/modul kodi</b> JA2808	<b>O‘quv yili</b> 2025-2026	<b>Semestr</b> 7-8		<b>ECTS–Kreditlar: 9</b>	
<b>Fan/modul turi:</b> Tanlov	<b>Ta’lim tili:</b> Ingliz			<b>Haftadagi dars soatlari:</b> 4	
<b>1.</b>	Fanning nomi	Ma’ruza	Seminar	Mustaqil ta’lim (soat)	Jami yuklama (soat)
	<b>Jahon adabiyoti</b>	<b>60</b>	<b>60</b>	<b>150</b>	<b>270</b>

### I. Fanning mazmuni

Jahon adabiyoti fani chet tili, xususan, ingliz adabiyoti tilini o‘qitishning o‘rni, ijtimoiy hayotdagi o‘rni va ahamiyati, ingliz tili o‘qitishning o‘ziga xos hususiyatlari, talabalarning til hususiyatlari asosida ularning qiziqishlari va bilim olish ehtiyojlari asosida ingliz tili o‘qitish jarayonini mazmunli tashkil etish maqsadida kichik seminar tadqiqotlar olib borishni va olingan tadqiqot natijalarini ilmiy maqolalar tarzida ommaga yetkazish yo‘llari haqida ma’lumotlar beradi. Bundan tashqari kasbiy mahoratni oshirish va ilmiy nazariy ma’lumotlarning tahlil qilish orqali ilmiy til hususiyatlarini tushinishdan iboratdir. Bu borada talabalarga chet tili o‘qitish metodikasi bo‘yicha nashr etiladigan yuqori imfakt faktorga ega bo‘lgan ilmiy jurnallarda nashr etilgan ilmiy maqolalarni tahlil qilish va shu asosida ilmiy maqola yozish tartibi, qoidalari haqida samarali usul hisoblanadi.

## **II. Asosiy nazariy qism (amaliy mashg'ulotlar)**

### **III. Fan tarkibiga quyidagi mavzu kiradi:**

#### **1-Mavzu**

##### **Preface. Subject matter and tasks. The antique literature**

Jahon adabiyotining antik davri. Jahon adabiyoti manbalariga tipologik, genetik, tarixiy-madaniy yondashish

#### **2-Mavzu**

##### **Mythology and fiction**

Mif va adabiyot. Jahon adabiyoti taraqqiyotida mifning o'rnini. Mifologik maktab tarixi, vakillari. Aka-uka Grimmlarning "German mifologiyasi". Myuller asarlarida mifologik talqin. Mif va falsafa.

#### **3-Mavzu**

##### **Ancient Eastern Literature**

Hududiy va milliy tarkibi: Shumer-Babil adabiyoti. Shumer adabiyoti jahon adabiyotining boshlanishi sifatida. Shumer adabiy yodgorliklarining qamrovi va janrlari. "Bilgamish dostoni" dostoni. Bilgamish – abadiy hayotga intilayotgan epik qahramon

#### **4-Mavzu**

##### **Ancient Roman literature. Historical and philosophical prose**

Rim adabiyoti taraqqiyotining asosiy bosqichlari va yo'nalishlari. Ilk Rim shoirlari. Rim adabiyotida tarixshunoslik. Rim adabiyotining "oltin davri". Virgiliyning "Eneida" dostoni. "Bukoliklar" va "Gruzinlar". Rim she'riyatining o'ziga xos xususiyatlari. Horacening ishi. Goratsiyning dostonlari, satiralari va maktublari. Rim elegiyasi va Ovidning asarlari, Ovedining metamorfozalari, Rim imperiyasi adabiyoti, Rim adabiyoti va Yevropadan keyingi adabiyot. Gerodotning "Tarix" asari haqida. Aristotelning metafizika va poetika.

#### **5-Mavzu**

##### **Medieval Literature. Renaissance literature**

Sharq va G'arb qahramonlik dostonlarining umumiy xususiyatlari. Fransuz, ispan, nemis qahramonlik dostonlari. XII-XIII asrlarda ritsar-sud adabiyoti. Chivallik

adabiyotining xususiyatlari va shakllari. Rivoyatlar adabiyotida sharq mardlik va chaqqonlik masalalari. O'rta asr shahar adabiyoti va uning janrlari.

## **6-Mavzu**

### **Classicist literature. Enlightenment literature**

Klassikistik adabiyotning rivojlanish bosqichlari. Klassikistik adabiyotning o'ziga xosligi. Klassikistik adabiyotning nazariy asoslari va janrlari. Fransuz klassitsizmi va uning vakillari. Angliya va Ispaniyada klassitsizm. Klassikistik adabiyotning ahamiyati

## **7-Mavzu**

### **Romanticism literature**

Nemis adabiyotida romantizmning nazariy asoslari va o'ziga xos xususiyatlari, manbalari va shakllari. Aka-uka Grimm va Goffmanlarning asarlari. Ingliz romantizmida Bayron va Shelli roli. Bayron ijodida shaxs erkinligi va xalq erkinligi masalasi. Fransuz adabiyotida V.Gyugo va J.Sand ijodi. V.Gyugo asarlarida milliy ozodlik mavzusi. Amerika romantizm adabiyoti. F.Kuper tarixiy romanning asoschisi. Romantizmning tarixiy asosda aks etishi. Jahon adabiyotida romantizmning ahamiyati.

## **8-Mavzu**

### **Realism and critical realism literature**

Realizm estetikasi. Realizm va tanqidiy realizmning turli tomonlari. Adabiyotda tanqidiy realizmning vujudga kelishi omillari. Fransuz adabiyotida tanqidiy realizm. F. Stendalning "Qizil va qora", "Parma cherkovi" romanlari. Balzak asarlari. "Ota Gorio", "Gobsek", "Eugenia Grande" asarlari. P. Merime qissalarida voqelikka tanqidiy munosabatni ifodalash. G. Floberning «Bovari xonim» asarida romantizm adabiyotiga munosabat. Ch. Dikkins va V. Tekerey. Nemis tanqidiy realizmining o'ziga xos xususiyati. G. Geyne ijodida realizm va tanqidiy realizm uyg'unligi

## **9-Mavzu**

### **The world literature at the end of the XX century and the XXI century**

Geografiya, muammolar va o'ziga xosliklar. San'at va adabiyotning asosiy vazifasi. Adabiyotda yangi ijtimoiy muammolarning paydo bo'lishi. An'anaviy realizm va

innovatsiya. O. Kont va I. Tenning pozitivizm falsafasi. E. Zolya va aka-uka Gonkurlarning naturalizmi. Dekadantsiya adabiyoti. Impressionizm. Simvolizm va uning vakillari

### **10-Mavzu**

#### **The literature of modernism**

Modernizm. Modernizm tarixi va rivojlanish bosqichlari. Modernizmning nazariy va falsafiy asoslari. Modernizm tendentsiyalari: ekspressionizm, dadaizm, kubizm, futurizm, abstraksionizm, syurrealizm... Syurrealizm estetikasi. Modernizm va Kafka ijodi. J.P. Sartr va ekzistensializm. Kamyu va absurd falsafasi. Modernizm va mifologiya. Modernizm va 20-asr Sharq adabiyoti

### **11-Mavzu**

#### **Contemporary Eastern Literature**

Lu Sin xitoy realistik adabiyotining asoschisi. Mo Yan ijodida ertak va voqelik uyg'unlashgan. Yigirmanchi asr yapon qisqa hikoyalari. Yigirmanchi asr yapon romani. Arab adabiyoti. Koreys adabiyotining o'ziga xos xususiyatlari. Zamonaviy Eron nasri va she'riyati tasvirlari.

### **12-Mavzu**

#### **The Development of the English Language on the British Isles. Beowulf**

Beowulf ingliz she'rining eng qadimgi saqlanib qolgan she'ridir. U qadimgi ingliz tilida (yoki anglo-sakson) yozilgan bo'lib, bugungi kunda biz gapiradigan til uchun asosdir. Qo'lyozmaning yagona nusxasi miloddan avvalgi 11-asrda (1000-yillarda) yozilgan.

### **13-Mavzu**

#### **The Invasion of Britain by Germanic Tribes**

Britaniya orollariga german qabilalarining bostirib kirishi (V–VI asrlar) G'arbiy Rim imperiyasining qulashi va Yevropadagi etnik o'zgarishlar bilan bog'liq muhim tarixiy jarayondir. Bu bosqinchilik Britaniyaning ijtimoiy, madaniy va lingvistik tuzilishini tubdan o'zgartirdi.

## **14-Mavzu**

### **Pre-Renaissance England in the 14th century. Geoffrey Chaucer**

1359-yilda u ingliz armiyasida xizmat qilayotganda yuz yillik urushda Reims qamalida frantsuzlar tomonidan asirga olingan; u bir yildan so'ng qirol Edvard III tomonidan to'langan edi va u sud sevimli ekanligini ko'rsatdi.

## **15-Mavzu**

### **Arthur Conan Doyle "The Copper Beeches"**

Artur Conan Doyle'ning "The Adventure of the Copper Beeches" (o'zbekcha: "Misqamish Daraxtlari Siri") hikoyasi Sherlock Holmes haqidagi mashhur qisqa hikoyalardan biri bo'lib, u 1892-yilda "The Adventures of Sherlock Holmes" to'plamida nashr etilgan.

<https://www.cambridgeinternational.org/Images/664592-2025-2027-syllabus>

## **1-Mavzu**

### **The Three Periods of Chaucer's Writings**

Jorj Choser (Geoffrey Chaucer) ingliz adabiyotining otasi sifatida tanilgan bo'lib, uning ijodi uch asosiy davrga bo'linadi. Har bir davr uning adabiy yo'nalishidagi o'zgarishlari va ilhom manbalariga asoslanadi.

## **2-Mavzu**

### **The Literature of the 15th century. Robin Hood Ballads**

15-asr ingliz adabiyoti o'rta asrlarning so'nggi bosqichlariga to'g'ri keladi va bu davrda xalq og'zaki ijodi, balladalar va epik asarlar muhim o'rin egallaydi. Ayniqsa, xalq qahramoni Robin Gud (*Robin Hood*) haqidagi balladalar shu davrda keng tarqalgan.

## **3-Mavzu**

### **Different Kinds of Folklore**

Folklor – bu xalq og'zaki ijodining turli ko'rinishlari bo'lib, u milliy madaniyat va an'analarni aks ettiradi. Folklor og'zaki hikoyalar, qo'shiqlar, raqslar, maqollar, afsonalar va marosimlar kabi turli janrlarga bo'linadi.

#### **4-Mavzu**

##### **Unique Features of the Medieval English and Scottish. Ballads**

Oʻrta asr ingliz va shotland balladalarini xalq ogʻzaki ijodining yorqin namunalaridan biri boʻlib, ular asosan xalq orasida ogʻzaki tarzda avloddan-avlodga oʻtgan. Ushbu balladalar oʻziga xos syujet, uslub va poetik tuzilishga ega boʻlib, quyidagi asosiy xususiyatlari bilan ajralib turadi

#### **5-Mavzu**

##### **The Literature of the 16th century. The Renaissance. William Shakespeare. Three periods of Shakespeare's work**

16-asr Yevropa adabiyoti uchun muhim davr boʻlib, bu davr Uygʻonish (Renessans) deb ataladi. Bu davrda inson va uning ichki dunyosiga eʼtibor qaratilib, sanʼat va adabiyotda yangi gʻoyalar shakllandi. Italiyada Dante, Petrarka, Bokkachcho kabi adiblar bu davrning poydevorini qoʻygan boʻlsa, Angliyada Uilyam Shekspir eng yirik vakil sifatida tanildi.

#### **6-Mavzu**

##### **English Renaissance: 1500–1660**

bu ingliz adabiyoti va madaniyatida katta oʻzgarishlar yuzaga kelgan davr boʻlib, u insoniyat tafakkurining yangilanishi va ilm-fanning rivojlanishi bilan ajralib turadi. Ushbu davrda, ayniqsa, adabiyot, drama, til va san'atda katta oʻzgarishlar roʻy berdi.

#### **7-Mavzu**

##### **Charles Dickens "George Silverman's Explanation"**

bu Charles Dickens tomonidan yozilgan qisqa hikoya. U 1868 yilda nashr etilgan va Dickensning soʻnggi asarlaridan biri hisoblanadi. Hikoya, qisqacha, George

Silverman ismli bir kishining ichki kurashi va hayotdagi maqsadlari haqida bo'lib, u o'zini boshqalar bilan qanday bog'lashni o'rganishga harakat qiladi.

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## **8-Mavzu**

### **Other writers of the Elizabethan Era**

Elizabethan davri ingliz adabiyotining oltin davri hisoblanadi, chunki bu davrda ko'plab mashhur yozuvchilar va shoirlar yaratilgan. Bu davrda yozilgan asarlar, adabiyotga katta ta'sir ko'rsatgan

## **9-Mavzu**

### **The Enlightenment. The 17th – 18th century literature**

Enlightenment, yoki "Ma'rifatparvarlik" davri 17-18-asrlarda Yevropada yuz bergan intellektual va madaniy inqilob bo'lib, bu davrda ilm-fan, falsafa, san'at va siyosatning yangi qarashlari shakllandi. Ushbu davrda asosiy e'tibor inson aqlining va erkin fikrlashning kuchiga qaratildi.

## **10-Mavzu**

### **Daniel Defoe**

Ingliz yozuvchisi va jurnalisti, eng mashhur asari "Robinson Crusoe" (1719) bo'lib, u ingliz adabiyotining klassikasi hisoblanadi. Defoe roman janrini rivojlantirishda muhim rol o'ynagan. Uning boshqa asarlari ham juda mashhur, jumladan "Moll Flanders" (1722) va "Jurnal of the Plague Year" (1722).

Defoe ko'plab tarixiy, falsafiy va ijtimoiy masalalarni o'z asarlarida yoritgan. U faqat yozuvchi emas, balki jurnalishtika sohasida ham faoliyat yuritgan va o'z davrining ijtimoiy va siyosiy muammolariga oid maqolalar yozgan.

## **11-Mavzu**

### **Jonathan Swif**

Ingliz yozuvchisi, satirik va jamoat arbobi. U eng mashhur asari bo'lgan "Gulliverning Sayohatlari" (1726) bilan tanilgan. Bu asar nafaqat fantastik roman sifatida, balki o'zining chuqur ijtimoiy va siyosiy tanqidlari bilan ham e'tibor qozongan.

## **12-Mavzu**

### **The 19th century literature. Romanticism (1798–1837)**

19-asrning birinchi yarmida Yevropa va Amerika adabiyotida yuzaga kelgan badiiy yo'nalishdir. Romantizmning asosiy g'oyalari insonning ichki dunyosini, his-tuyg'ularini, erkinligini, tabiatni, fantastik va hayoliy mavzularni ulug'lashga qaratilgan. Bu yo'nalish avvalgi klassikizm va illyuminizmning cheklovlaridan chiqishga va yangi adabiy, falsafiy yondoshuvlarni rivojlantirishga intildi

## **13-Mavzu**

### **Virginia Woolf “Lappin and Lapinova”**

Virginia Woolfning 1939 yilda yozilgan qisqa hikoyasi. Bu asar Woolfning turli uslublarda, ayniqsa zamonaviy adabiyotdagi gender va ijtimoiy o'zgarishlarni tadqiq qilishda o'ziga xos yondashuvini ko'rsatadi. Hikoya ikki asosiy personajni o'z ichiga oladi: Lappin va Lapinova. Ularning o'zaro munosabatlari, hamda sevgi va gender o'zgarishlari haqida chuqur tafakkur qilinadi. Hikoyada Lappin o'zining Lapinovaga bo'lgan sevgisini va shaxsiy o'zgarishlarni sezadi, va bu o'zgarishlar, ayniqsa, uning jinsiy va ijtimoiy kimligini qanday qabul qilishini ko'rsatadi.

<https://www.cambridgeinternational.org/Images/664592-2025-2027-syllabus>

## **14-Mavzu**

### **The 19th century literature. Realism**

19-asr adabiyoti, ayniqsa Realizm yo'nalishi, adabiyotda yangi bir davrni boshlab berdi. Realizm — bu asarlar va voqealarni, ijtimoiy hayotni aniq, tabiatga yaqin va haqiqiy tasvirlashni maqsad qilgan adabiy yo'nalishdir. Realizmda hayotdagi o'zgarishlar, ijtimoiy qatlamlar, ijtimoiy muammolar va oddiy odamlarning kundalik hayoti asosiy mavzulardan hisoblanadi.

## 15-Mavzu

### English and American literature since 1901. Realism

Adabiy yoʻnalish boʻlib, unda hayot voqealari haqiqatga yaqin tarzda tasvirlanadi. 20-asrning boshidan boshlab, ingliz va amerika adabiyotida realizm yangi shakl va uslublarda rivojlandi.

### IV Jahon adabiyoti fanidan maʼruza mashgʻulotlarining mavzulari

7-SEMESTER		
Maʼruza		
№	Mavzular	Soat
1	Preface. Subject matter and tasks. The antique literature.	2
2	Mythology and fiction.	2
3	Ancient Eastern Literature	2
4	Ancient Roman literature. Historical and philosophical prose.	2
5	Medieval Literature. Renaissance literature.	2
6	Classicist literature. Enlightenment literature.	2
7	Romanticism literature	2
8	Realism and critical realism literature	2
9	The world literature at the end of the XX century and the XXI century	2
10	The literature of modernism.	2
11	Contemporary Eastern Literature.	2
12	The Development of the English Language on the British Isles. Beowulf	2
13	The Invasion of Britain by Germanic Tribes	2
14	Pre-Renaissance England in the 14th century. Geoffrey Chaucer	2
15	Arthur Conan Doyle "The Copper Beeches"	2
	<b>Jami:</b>	<b>30 soat</b>
Seminar		
1	Peculiarities of ancient literature. Ancient Greek literature.	2
2	The most popular examples of mythology. Mythology and religious views.	2
3	Peculiarities of ancient eastern literature.	2
4	Main stages and representatives of Roman literature	2
5	The plots of drama and biblical narrations in medieval century. Philosophical, historical and artistic factors of the Renaissance.	2
6	European Enlightenment Literature of the Eighteenth Century. Aesthetics of European sentimentalism.	2

7	German and English Romanticism of the 19th Century.	2
8	European critical realism and realism literature.	2
9	Aesthetics of naturalism in world literature.	2
10	World modernism literature. Style and image in the novels of G.G. Marquez Jean Paul Sartre and Existentialism	2
11	The popular examples of modern eastern literature	2
12	The Ancient Britons and Their Language	2
13	The Invasion of Britain by Germanic Tribes	2
14	Pre-Renaissance England in the 14th century. Geoffrey Chaucer	2
15	Arthur Conan Doyle “Sherlock Holmes”	2
	<b>Jami:</b>	<b>30 soat</b>
	<b>Umumiy soat:</b>	<b>60 soat</b>
<b>8-SEMESTR</b>		
<b>Ma’ruza</b>		
<b>№</b>	<b>Mavzular</b>	<b>Soat</b>
1	The Three Periods of Chaucer's Writings	2
2	The Literature of the 15th century. Robin Hood Ballads	2
3	Different Kinds of Folklore	2
4	Unique Features of the Medieval English and Scottish. Ballads	2
5	The Literature of the 16th century. The Renaissance. William Shakespeare. Three periods of Shakespeare’s work	2
6	English Renaissance: 1500–1660	2
7	Charles Dickens “George Silverman’s Explanation”	2
8	Other writers of the Elizabethan Era	2
9	The Enlightenment. The 17th – 18th century literature	2
10	Daniel Defoe	2
11	Jonathan Swif	2
12	The 19th century literature. Romanticism (1798–1837)	2
13	Virginia Woolf “Lappin and Lapinova”	2
14	The 19th century literature. Realism	2
15	English and American literature since 1901. Realism	2
	<b>Jami:</b>	<b>30 soat</b>
<b>Seminar</b>		
1	The Three Periods of Chaucer's Writings	2
2	The Literature of the 15th century. Robin Hood Ballads	2
3	Different Kinds of Folklore	2
4	Unique Features of the Medieval English and Scottish. Ballads	2
5	The Literature of the 16th century. The Renaissance. William Shakespeare	2

6	English Renaissance: 1500–1660	2
7	William Shakespeare. Three periods of Shakespeare's work	2
8	Other writers of the Elizabethan Era	2
9	The Enlightenment. The 17th – 18th century literature	2
10	Daniel Defoe	2
11	Jonathan Swif	2
12	The 19th century literature. Romanticism (1798–1837)	2
13	Virginia Woolf "Lappin and Lapinova"	2
14	The 19th century literature. Realism	2
15	English and American literature since 1901. Realism	2
	<b>Jami:</b>	<b>30 soat</b>
	<b>Umumiy soat:</b>	<b>60 soat</b>
	<b>Umumiy soat:</b>	<b>120 soat</b>

## VI. Mustaqil ta'limni tashkil etish

Mustaqil ish mavzulari fan o'qituvchisi va talabalar tomonidan ishlab chiqiladi. Mavzular talabani mustaqil bilim olishga ongli ravishda yo'naltirishi lozim. Kafedra mutaxassislari tomonidan har bir mavzu bo'yicha talabani mustaqil o'qib o'rganishiga doir vazifa va topshiriqlar ishlab chiqiladi va ularni bajarish uchun aniq ko'rsatmalarmisollar yordamida beriladi. Tilni o'rganish jarayonida talaba interfaol usullar vositasida mustaqil ta'lim olishga rag'batlantiriladi va mustaqil fikrlash talab qilinadi.

Mustaqil ta'lim uchun quyidagi mavzular va faoliyat turlari tavsiya etiladi:

### Mustaqil ta'lim uchun tavsiya etiladigan mavzular:

№	Mavzular	Auditoriya soati
1	Homer's skill in creating heroic characters (Based on the epic "The Iliad" and "Odyssey")	4
2	Ramayana" and world heroic epics	4
3	Historical and mythological elements in the epic "Iliad"	4
4	Didactics in Aesop's issues	4
5	The tragedy of Medea and the story of the Argonauts	4

6	Dante's socio-ethical views in The Divine Comedy representation	4
7	Scholasticism in F. Rable's Gargantua and Pantagruelan expression of a satirical attitude toward contemplation	4
8	"Hamlet" is the pinnacle of Shakespeare's work	4
9	The promotion of humanistic ideas in Don Quixote	4
10	The realistic basis of J.Swift's fiction in the novel "Gulliver's Travels"	4
11	G.E. Lessing's "Nathan the Wise" is a contrast between religious views and humanistic ideas	4
12	The promotion of liberal ideas in F. Schiller's tragedy "Pirates". The main idea of Goethe's "Faust"	4
13	The role of symbolism in Byron's work	4
14	The problem of the positive protagonist in Stendhal's novel Red and Black	4
15	Universal values in Balzac's works	4
16	The revelation of socio-political and aesthetic fantasies in the novel "Mrs. Bovari"	6
17	William Shakespeare "Midsummer Night's Dream"	6
18	Jack London "Martin Eden"	6
19	Mark Twain "Adventure of Tom Sawyer"	6
20	Fyodor Dostevskiy "Crime and Punishment"	6
21	Daniel Defoe "Robinson Crusoe"	6
22	Kazuo Ishiguro "Never Let Me Go"	6
23	Charlotte Bronte "Jane Eyre"	6
24	Arthur Conan Doyle "Sherlock Holmes"	6
25	Reynold Nicholson "Mas'navi"	6
26	Arthur John Arberry "Rumi"	6
27	Jack London "White Fang"	6
28	Kazuo Ishiguro "Remnants of the Day"	6
29	Mark Twain "Huckleberry Finn"	6
30	William Shakespeare "Romeo and Juliet"	6
	<b>Jami:</b>	150

4	<b>VII. Ta'lim texnologiyalari va metodlari:</b>
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- maruzalar
- interfaol keys stadilar
- seminarlar ( mantiqiy fikrlash, tezkor savol javoblar)
- guruhlarda ishlash
- taqdimotlar qilish
- individual loyihalar
- jamoaviy loyiha ishlar

5

**VIII. Kreditlarni olish uchun talablar:**

Jahon adabiyoti fanida mavjud bo'lgan adabiy-nazariy qarashlarni to'la o'zlashtirish, olgan bilimlarining amalda qo'llay olish, egallagan bilimlari bo'yicha xulosa va qaror qabul qilish, mustaqil ta'lim, joriy, oraliq nazorat shakllarida berilgan vazifa va topshiriqlarni bajarish, yakuniy nazorat bo'yicha test topshirish.

**Jahon adabiyoti fanidan talabalar bilimni baholash mezonlari.**

1. Talabalarning fanlarni o'zlashtirishi 5 ballik tizimda baholanadi.

2. Talabaning fan bo'yicha o'zlashtirishini baholashda quyidagi

namunaviy mezonlar tavsiya etiladi:

5 (a'lo) baho: xulosa va qaror qabul qilish; ijodiy fikrlay olish;

mustakil mushohada yurita olish; olgan bilimlarini amalda qo'llay

olish;

mohiyatini tushunish; bilish, aytib berish; tasavvurga ega bo'lish.

4 (yaxshi) baho: mustaqil mushohada yurita olish; olgan bilimlarini

amalda qo'llay olish; mohiyatini tushunish; bilish, aytib berish; tasavvurga ega bo'lish.

3 (qoniqarli) baho: mohiyatini tushunish; bilish, aytib berish;

tasavvurga ega bo'lish.

2 (qoniqarsiz) baho: dasturni o'zlashtirmaganlik; fanning mohiyatini

bilmaslik; aniq tasavvurga ega bo'lmaslik; mustaqil fikrlay olmaslik.

Fan bo'yicha yakuniy nazorat test shaklida o'tkaziladi.

## VI FANDAN BAXOLASH MEZONLARI

Talabalar bilimini baholashda nazorat turlari bo'yicha baholar umumiy bahoga foiz hisobida quyidagicha taqsimlanadi:

**Davomat – 10 foiz;**

**Taqdimot/loyiha – 10 foiz;**

**Mustaqil ta'lim – 10 foiz;**

**Oraliq nazorat(lar)ga – 20 foiz;**

**Yakuniy nazorat – 50 foiz.**

Yuqoridagi baholash tizimida fanning xususiyatidan kelib chiqqan holda, kafedra tomonidan ma'ruza, amaliy, seminar hamda laboratoriya mashg'ulotlari uchun belgilanadi.

Davomat, taqdimot, mustaqil ta'limga ajratilgan foizlar (**30 foiz**) **joriy nazorat**, ma'ruza mashg'ulotlaridagi **oraliq nazorati** uchun (**20 foiz**) va **yakuniy nazorat** uchun (**50 foiz**) olinadi.

Ma'ruza dars mashg'ulotlari mavjud bo'lmagan fanlardan umumiy baholarni foizlarda taqsimlanganda amaliy mashg'ulotlari uchun **50 foiz** va yakuniy nazoratlar uchun 50 foiz miqdorida olinadi.

Yuqoridagi jadval ma'lumotlarida berilgan **5 baho** minimum 4,46dan maksimum 5,0 bahogacha, **4 baho** minimum 3,46dan maksimum 4,45 bahogacha, **3 baho** minimum 3,0dan maksimum 3,45 bahogacha bo'lgan oraliqdagi baholar koeffitsientlari fanlarning xususiyatidan kelib chiqqan holda baholarning o'sish shkalasiga qarab fan o'qituvchilari tomonidan baholash mezonlari ishlab chiqiladi.

**100-90%-5 baho; 89-70%-4 baho; 69-60%-3 baho; 59-0 %-2 baho.**

### 6.1 Baholarni konvertatsiya qilish jadvali (5 ballik tizimdan foizga)

№	5 balli	100% shkala	Baho
1.	5,00 — 4,96	100	5 baho
2.	4,95 — 4,91	99	
3.	4,90 — 4,86	98	
4.	4,85 — 4,81	97	
5.	4,80 — 4,76	96	
6.	4,75 — 4,71	95	
7.	4,70 — 4,66	94	
8.	4,65 — 4,61	93	
9.	4,60 — 4,56	92	
10.	4,55 — 4,51	91	
11.	4,50 — 4,46	90	
12.	4,45 — 4,41	89	4 baho

13.	4,40 — 4,36	88	
14.	4,35 — 4,31	87	
15.	4,30 — 4,26	86	
16.	4,25 — 4,21	85	
17.	4,20 — 4,16	84	
18.	4,15 — 4,11	83	
19.	4,10 — 4,06	82	
20.	4,05 — 4,01	81	
21.	4,00 — 3,96	80	
22.	3,95 — 3,91	79	
23.	3,90 — 3,86	78	
24.	3,85 — 3,81	77	
25.	3,80 — 3,76	76	
26.	3,75 — 3,71	75	
27.	3,70 — 3,66	74	
28.	3,65 — 3,61	73	
29.	3,60 — 3,56	72	
30.	3,55 — 3,51	71	
31.	3,50 — 3,46	70	
32.	3,45 — 3,41	69	
33.	3,40 — 3,36	68	
34.	3,35 — 3,31	67	
35.	3,30 — 3,26	66	
36.	3,25 — 3,21	65	
37.	3,20 — 3,16	64	
38.	3,15 — 3,11	63	
39.	3,10 — 3,06	62	
40.	3,05 — 3,01	61	
41.	3,00	60	
42.	<b>3,0 dan kam</b>	<b>60 dan kam</b>	<b>2 baho</b>

**100-90%-5 baho; 89-70%-4 baho; 69-60%-3 baho; 59-0 %-2 baho.**

## VII ASOSIY ADABIYOTLAR:

Foydalanilgan asosiy darsliklar va o'quv qo'llanmalar ro'yxati:

Asosiy adabiyotlar:

1. A Reader's History from Aesop to Harry Potter – Seth Lerer

2. The Pleasures of Children's Literature – Perry Nodelman & Mavis Reimer

A foundational text exploring how children engage with literature and how stories are constructed.

	<p>3. A comprehensive history of children’s literature from ancient times to modern bestsellers.</p> <p>4. Qayumov O. Chet el adabiyoti tarixi. (V-XVIII asrlar). T: “Oqituvchi”, 1979.</p> <p>5. Azizov Q., Qayumov O. Chet el adabiyoti tarixi. (XVIII-XX asrlar). T: “Oqituvchi”, 1979.</p> <p>6. Akbarova M. Yangi davr arab adabiyoti: XIX-XX asrlar. Darslik.-T., 2009.</p> <p>7. Artaманов С.Д., и др. История зарубежной литературы XVII-XVIII в.в.- М., 1989.</p> <p>8. Норматова Ш. Жаҳон адабиёти.-Т.: Чўлпон, 2008.</p> <p style="text-align: center;"><b>Qo’shimcha adabiyotlar</b></p> <p>1. Зарубежная литература XX века.-М., 2000.</p> <p style="text-align: center;"><b>Axborot manbalari:</b></p> <ol style="list-style-type: none"> <li>1. <a href="http://www.wikihow.com/Write-a-Research-Paper">http://www.wikihow.com/Write-a-Research-Paper</a></li> <li>2. <a href="https://www.elsevier.com/">https://www.elsevier.com/</a></li> <li>3. <a href="https://www.academia.edu/">https://www.academia.edu/</a></li> <li>4. <a href="https://doaj.org/">https://doaj.org/</a></li> <li>5. <a href="https://www.scienceopen.com/">https://www.scienceopen.com/</a></li> <li>6. <a href="https://eric.ed.gov/">https://eric.ed.gov/</a></li> <li>7. <a href="https://www.researchgate.net/">https://www.researchgate.net/</a></li> </ol>
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7	<p>Fanning o`quv dasturi Turizm va Tarjima kafedrasining 2025 yil _____ avgustdagi yig`ilishida muhokamadan otgan va fakultet kengashida ko`rib chiqish uchun tavsiya etilgan.</p> <p>Fanning o`quv dasturi Til va Tarjima fakultetining 2025yil_____avgustdagi 1-sonli Kengashida ko`rib chiqilgan va foydalanishga tavsiya etilgan.</p>
8	<p><b>Fan/modul uchun ma`sullar:</b></p> <p><b>Z. Xoliqov</b> - NamDChTI, Turizm va Tarjima kafedrasida katta o`qituvchi</p>

<b>9</b>	<b>Taqrizchilar:</b> Ermirzayev Abbas- NamDChTI, Turizm va tarjima kafedrası mudiri Mirzayev Shavkat- NamDChTI, Turizm va tarjima kafedrası o`qituvchi
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*Izoh: Mazkur fanning dasturi top 300 talikka kiruvchi (Kembrij universitetining Jahon adabiyoti fani o`quv dasturiga muvofiq tuzilgan.*

Cambridge University 2025-yilda QS World University Rankings ro`yxatida 5-o`rinni egallab, o`zining global miqyosdagi nufuzini mustahkamladi.

<https://www.topuniversities.com/universities/university-cambridge>